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ABSTRACT

Developed by the Texas Department of Human Resources' Child Development Division, this guide supports and encourages the integration of cultural diversity into children's programs; furnishes basic information related to race, ethnicity, and culture; and briefly considers some issues associated with the concepts. While not dealing in depth with all Texas heritages or with individual programs, the guide samples activities and resources which focus on positive cultural experiences for children and provides direction for caregivers developing such programs. Part I, "Basic Considerations," presents the relationship between culture and the child's personality development. It explores the role that culture plays in learning and the importance to the child of the relationship between home and the child's day care program. The role of the family as a cultural unit is examined, and six cultures are presented in depth. Part II, "Enriching the Environment," discusses the importance of the environment in multicultural programs, explores such diverse topics as displays, clothing, toys, and food, and emphasizes ways teachers can develop their own unique environment in the classroom. Part III, "Communication," discusses the use of communication in creating pride in the unique features of other cultures, similarities between cultures, removing prejudices about traits and traditions, and involving the five senses so children will build a memory bank of cultural experiences. The areas explored are language, literature, music, dramatics, games, and festivals. Part IV, "Resources," suggests many community groups and organizations as resources for children's multicultural experiences. A nine-page bibliography ends the guide. (DST)

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Culture and Children

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Introduction

Background and Purpose

Culture and Children is designed to help integrate cultural experiences and concepts into day care and other programs for young children.

The guide was developed by the Texas Department of Human Resources' Child Development Division because DHR interpreted comments and questions such as the following as a call for help:

- "How can I help my staff understand and accept the refugee children coming to our program?"
- "I can't find much to teach about other cultures. Please send me anything you have."
- "What materials does DHR have for teaching children about other cultures?"
- "Children in my center are from similar social and economic backgrounds. How can I teach them about cultural diversity?"

DHR's first response was to conduct a survey to determine the range of Texas cultures and to identify cultural activities being used in day care, kindergartens, Head Start, and other children's programs. People responded with ideas, resources, and encouragement.

DHR identified other resources and then began this guide based on these objectives:

1. To foster greater awareness of cultural diversity so that all children will be treated with sensitivity and dignity.
2. To guide teachers and caregivers in integrating cultural experiences into programs so children will better understand and appreciate their own and other cultures.
3. To encourage the development of bonds between families and the program.

The guide supports and encourages the integration of cultural diversity into children's programs, furnishes basic information related to race, ethnicity, and culture, and briefly considers some issues associated with the concepts. The guide cannot deal in depth with all Texas heritages or with individual programs. But, it does sample activities and resources which focus on positive cultural experiences for groups of children, and provides direction for caregivers to develop their own.

Contents

Culture and Children has three parts: "Basic Considerations," "Enriching the Environment," and "Communication."

Part I presents the relationship between culture and the child's personality development. It explores the role that culture plays in learning and the importance to the child of the relationship between the home and the child's program. The role of the family as a cultural unit is examined and six cultures presented in depth.

Part II discusses the importance of the environment in multicultural programs. It explores ideas on such diverse topics as displays, the aroma in the facility, clothing, accessories, toys, equipment, and food. It emphasizes how to develop your own unique environment.

Part III concerns communication. Communication can create pride in the fascinating and unique features of other cultures, show children the similarities between cultures, remove prejudices about traits and traditions, and involve the five senses so children will build a memory bank of cultural experiences. The areas explored are language, literature, music, dramatics, games, and festivals.

Key Points

In developing this guide, key points surfaced:

- The program must be planned to meet the unique needs of a specific group. There is no program or set of objectives that will work with all groups of children.

Caregivers should learn about the racial, cultural, and socioeconomic background of the children. What are the children's attitudes toward their cultural group and other cultural groups? What are the children's attitudes toward their culture and other cultures? The characteristics of the group should influence objectives and curriculum. However, the racial make-up of the center should not determine what groups will be studied.

Patricia Ramsey emphasizes this focus in her article, "Multicultural Education in Early Childhood," *Young Children*, Jan. 1982:

"In a classroom of children from diverse backgrounds, the primary goal might be to help the children understand the extent of the similarities and the nature of some of their differences. Learning how to communicate, if there is not a shared language, might also be a major focus of the classroom. However, for a group of white middle-class children who have grown up in a relatively monocultural environment, the emphasis would be in seeing the diversity that exists among the group members and grasping the idea that there are many other cultures and ways of life.

While published materials can be used as resources for information and activities, each program should be designed to fit the backgrounds, awareness levels, and attitudes of the particular group of children in each class."

- Cultural information should focus on what is meaningful to young children. Programs need not emphasize things that children might not be able to conceptualize, such as names of countries, capitals, lakes, famous people, types of exports, or even the names of different cultural groups within a country. Avoid stereotyping and trying to teach things children misunderstand. An additional danger is that information may overemphasize exotic differences. Multi-cultural education should stress similarities as much as differences.
- Information should include distinctions between past and present customs and the extent to which the customs are currently observed. Rural areas, for instance, tend to remain traditional and observe customs that are no longer a part of urban lifestyle.
- To increase their potential for positive relationships, children need to expand their awareness and concern for others. (Caregivers who do not have minority children in their facilities must be innovative in order to furnish meaningful multicultural experiences.)
- For the caregiver who recognizes each child as an individual, including the child's culture in the program is a pleasure to all concerned. It is not a "tacked-on" experience.

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PART I

Basic Considerations

Culture and Children's Needs

A successful children's program is based on several considerations:

- A good program for young children in groups aims to meet children's basic needs, which include self-esteem, a sense of belonging, dignity, and achievement.
- All children have basic needs, but how to meet the needs depends on the characteristics of the individual children.
- Not all, but many of the individual child's characteristics are shaped by the child's culture. What is culture? It is the system of beliefs, knowledge, values, and traditions by which people live.

In short, to meet children's needs, it is necessary to understand and support the individual child. And to do *that*, it is necessary to understand and support the child's cultural framework.

Therefore, to meet the needs of all children in a group, a multicultural focus must be integrated into the program. Such a focus seeks to recognize and value diversity, develop understanding of cultures, and develop productive relationships among people of different cultures.

Culture and a Sense of Belonging

Each child needs to feel accepted as a group member. Initially, the family meets this need by furnishing love, comradeship, and membership.

When a child joins a group, the child again needs to feel liked and wanted.

Caregivers must show that they accept the child and the parents.

Maria Ortiz in San Antonio tells a "love story" to her 4-year-olds the day before a new child enters. Revealing her feelings about her current class, she describes how and why "a teacher" (herself) loves each child she teaches. The children guess the identity of each child she describes.

Then she talks with the children about ways to help a new child feel good.

When the new child feels comfortable with the teacher and group, the teacher tells the story again, applying it to the new member and recounting how the group members helped the child belong.

Caregivers also can let parents know that they are valued.

A black teacher, caring for the babies of young inexperienced Mexican-American parents, made bright Mexican-style paper flowers and suspended the flowers from the ceiling as mobiles. The infants and toddlers enjoyed looking at the flowers and the parents appreciated the caregiver showing acceptance of their culture.

A caregiver's personal attention helps parent and child feel welcome.

Culture and Self-esteem

Children should have continual opportunities to develop accurate and positive self-images and to observe others developing self-esteem.

A child's feeling of self worth is strengthened when children and adults are attracted to her interest and concern for a butterfly.

Developing esteem can begin for child and parent when first entering a group.

When a refugee Vietnamese family enrolled Thuy (Twee) in the day care center, the caregiver greeted the parents and child each day in their native language: "chao ong" (cha/oo ohm) to the father, "chao ba" (cha/oo bah) to the mother, and "chao em" to the child.

By showing affection toward the children and encouraging their mutual affection for each other, the caregiver communicates that each child is liked and, therefore, that each child should like himself.

Caregivers must recognize that the denial of cultural and ethnic identity can have a disastrous effect on a child's self-image.

By knowing each child's cultural and ethnic backgrounds, and by recognizing and providing relevant experiences, caregivers help the child develop pride in self and family. Two teachers relate incidents which illustrate this:

"Rosh Hashana, the Jewish New Year, is observed in the fall. To recognize this special time for Robin, we served apple slices and honey (for dipping the slices) to the children at snack time, just as is done in Jewish homes to represent a sweet New Year."

A Nigerian child, wearing a native shirt, receives admiration from others and his self-respect is reinforced.

"My 4-year-olds and I prepared a letter (they drew the pictures and I wrote) inviting Mrs. Taguma to visit us. Heidecko, her daughter, took it home. Later in the week Mrs. Taguma came with authentic Japanese items, including an outfit for Heidecko to put on. All the children enjoyed trying on the shoes, feeling the silk kimono, and using the fans. Heidecko was especially pleased."

The caregiver's role is vital.

When children know that their distinctiveness is appreciated, they feel good about themselves and show a sense of belonging.

To help the children feel a sense of belonging and self-esteem, the caregiver should focus on the variety of social norms and cultural values represented by the children.

For example, researchers have found that in some cultures group identity is greater than individual identity. There is more respect for cooperation than for competition.

In a group setting, these children may work better with others than alone. In addition to their desire to succeed as individuals, they want to succeed as a group. In some situations, they may have trouble if expected to compete with each other. Caregivers must be careful not to view such cooperation as laziness or cheating rather than helping.

Several people sent suggestions for helping children develop self-esteem.

Rosalind Saenz, a day home mother in Corpus Christi, likes to make each child a book. She uses construction paper for pages and cuts out pictures from magazines to represent the child, the family, toys, and other things the child likes. Pages are tied together with string or ribbon.

Marion Betzer in Amarillo also uses magazine pictures to help 2-year-olds to become aware

of self, family, and home.

A child age 4 or 5 can make a "Book About Me" by drawing pictures for each page. Timy Baranoff in Austin suggests labelling each picture with a statement such as, "This is my favorite holiday," or "Me, My Family, My Favorite Toy."

Betty Gottlieb and Donna Owens, Austin, help children make "Me Dolls." Using a large sheet of butcher paper for the child to lie on, the adult outlines the child's body with a pencil. Body features and clothing can be drawn on with pencil or crayon; older children can use paint or crayon to individualize skin color, body features, and clothing. Betty suggests that the teacher or school-agers may cut out clothing, hair ornaments, and eyeglasses from paper, fabric, and other materials and paste them on.

Culture and Dignity

Dignity involves self-respect; it is a part of self-esteem. Children should be taught by example that to be different does not mean to be inferior. When the teacher is respectful and shows positive expectations, the child will tend to respond positively.

Teaching children about the contributions of different cultures and ethnic groups can help them feel a sense of dignity. School-age children may also broaden their perspective of society and history.

Kent Chrisman in Nacogdoches says one way to help children become aware of other cultures, is for the teacher to identify ethnicity when possible. For example, when a child's mother makes baklava for the group, it should be identified as a Greek dessert food.

Teachers can provide multicultural books and pictures, ethnic folk tales, folk music, games, poetry, and exhibits of ethnic items. The facility also may collect photos, recipes, and other materials which give insight into the lifestyles, values, and traditions of different groups.

Dignity comes with pride in self and family. In classroom activities, the teacher should include personal artifacts belonging to families when possible and should recount past and current events that relate to individual children's experiences within their cultural groups. Parents and friends can be invited to share family traditions and bring slides and other visual aids.

Margaret Rodriguez in Austin tells about a kindergarten teacher from Germany who visited and showed slides of her school and children to the Austin children.

Bea Ganson in Abilene says, "We have had Cambodian-Americans dance and sing for us. The children quickly picked up the words and movements."

An Indian weaves a wall hanging. The miniature loom with Indian doll illustrates authentic dress and weaving process.

Some items from Mexico are put out for children to examine. The marionette is hanging because it could not be manipulated by young children without adult help.

A Venezuelan mother and daughter bring a wall hanging to their center to share.

Culture and the Need for Achievement

Every child needs to achieve and realize potential. To help, the caregiver can use role models. There may be a shortage of other role models for minority children, especially in school settings. Caregivers themselves may fill the role. It is especially helpful if the caregiver is of the same ethnic group.

Children should be exposed to activities and materials concerning achievements of their ethnic groups. The teacher may need to develop original stories with which minority children can identify. School-age children can read the writ-

Ray Carrington ©

Children need role models to help them achieve, both at home and in their program.

ing of ethnic groups, including poetry, folklore, and short stories. Ethnic music, drawings, and dance are other art forms which can encourage a sense of achievement via ethnic role modeling.

An elementary public school teacher tells us that during Black History Week her school invited Don Baylor to come and talk with the children about his career in professional baseball. She recommends that day care centers and other programs call on community leaders to share accomplishments with the children.

Meeting Needs of Children Who Don't Have a Distinct Cultural Heritage

We have recognized that traditions are a part of culture and are very important to the individual.

What about families who appear to have no roots or the children who have been uprooted so many times that they feel no sense of ethnic or cultural heritage?

Teachers tell of helping families identify mini-traditions, such as making dollar-size pancakes every Sunday for breakfast, setting aside a Saturday afternoon in the spring to look for bluebonnets, or making a card for grandmother on her birthday.

Children's programs can also develop traditions which strengthen the programs and help families find roots.

Jane Adams, an Austin teacher of the older children in a small, sparsely-equipped day care center, started a simple tradition 20 years ago. She painted a small beat-up chair bright red and made a ritual of seating each birthday child in that chair. The birthday chair has helped make a day special for many children.

In another facility in Austin, Sallie Beth Moore began a Swedish birthday ring tradition over 40 years ago. The birthday child chooses the candles and decorative figures to fill the holes, then has the candles lit for the singing of "Happy Birthday." (See photo below.)

Celebration of Cultural Diversity

Today's trend to recognize, accept, and respect cultural diversity is a sharp contrast to the past.

Until recently, the emphasis in this country has been the "melting pot" approach, or uniformity. It was feared that people who retained a sense of culture and heritage from their homeland would not develop patriotism for America.

Schools tried to reduce the cultural bonds that ethnic people felt and to develop Americans who had no traces of kinship to homelands. Rejection of cultural roots was a basis for American citizenship.

But many Americans feel the loss of native language, family and ethnic history, and family customs and values which had provided their ancestors with a sense of stability, security, and identity.

Plus, many people failed to develop knowledge, sensitivity, and appreciation of other cultures. Accomplishments of some minorities have been doubted and their achievements excluded from history and other textbooks. As a result, we know little about many cultures and some of what we think is wrong.

To an extent, some people have retained identity and values from their native countries, because their exclusion from full participation as American citizens also excluded

them from the melting pot process (e.g., people from Africa, Asia, Central and South America).

But too often, families have lost their roots.

To rectify this, we must grasp the broad cultural and ethnic heritages of this country, and then help children appreciate their heritages. That is how understanding and respect for differences can be encouraged and developed.

History of the Texas Population

Children's families may have recently arrived in the United States. Other families may have "melted" long ago into the mainstream of America's culture and developed a new identity. Others may strongly identify with their ethnic heritage or at least segments of it.

Indians (American)

Texas has been the home of more Indian nations than any other state.

Many, including the Cherokees, Chicasaws, Choctaws, Creeks, and Seminoles came from the southeastern United States. They developed a high degree of culture including many methods of food preparation. They knew, for example, more than 40 ways to prepare corn.

Others were the plains Indians, such as Comanches, Apaches, and Kiowas. These were buffalo hunters who lived in teepees, dressed in colorful clothing, and were warriors.

Karankawas lived on the Gulf Coast and were knowledgable about foods from the sea. The Coahuilecans were desert dwellers in south and southwest Texas, who depended on desert plants and small animals for food. The Caddos of East Texas were farmers.

Today Texas has two officially recognized Indian nations: the Tiguas of Ysleta, a suburb of El Paso, and the Alabama-Coushattas of Polk County. The Tiguas are Pueblos, principally from Islets, New Mexico, who settled near El Paso about 1680. Tigua scouts were of great help to the United States cavalry during the 19th century.

The Alabama-Coushattas, originally Creeks, entered Texas soon after 1800. They were known for the friendship and help they gave to early Texas colonists. Their home is the Alabama-Coushatta Indian reservation near Livingston.

Recently, Indians from more than 80 nations have moved into the Dallas area because of a federal assistance program through the Bureau of Indian Affairs.

Mexican-Americans

In 1519, the Spaniards conquering Mexico found civilization complex, organized, and wealthy. The Indians living in Mexico included the Olmecs, Tarascans, Mayans, Teotihuacans, Aztecs, and Mixtecs.

Today, Mexican-Americans view themselves as a diversified ethnic group. Some believe their ancestors came to this continent from Spain with Cortez. Some believe themselves descendants of the Aztecs who, in 1325, founded what is now Mexico. Others believe they are descended from the Mestizos, a mixture of Spaniards and Indians who may have been the original settlers of what is now the American Southwest.

Because Texas was originally a part of Mexico and then an independent nation with close ties to Mexico, many original Texans were Mexican-Americans. Within a few generations, nationality shifted from Mexican to Texan to American (United States citizens). And, of course, new citizens continued to arrive from Mexico.

Black Americans

Africans came to America more than 450 years ago with

Cortez. During the years that Spain ruled Texas, blacks continued to settle, mostly near San Antonio and in East Texas. Some were slaves but most were free. By 1791, blacks made up almost 30 percent of the Texas population. They were land holders, merchants, teachers, wagoneers, and blacksmiths.

Some Africans came to Texas through Mexico and assimilated Spanish culture, adopted a new language, and slowly lost their African traditions. But they were exceptions.

Most Afro-American Texans did not immigrate to seek better economic opportunity, social mobility, or religious or political freedom. In most cases they were uprooted from their homeland and brought to the New World by force.

Slavery began as a legal institution in the English colonies in the 1640s. Most slaves were brought from the western part of the African continent, although some came from northern, eastern, and central parts. They came from different countries, tribal groups, and cultural backgrounds; spoke different languages and dialects; and reflected different aspects of the African world view. Some were royalty and statesmen, but most were farmers, artisans, and craftsmen. Most were Islamic.

In the 1820s, when Texas was opened to Anglo-American settlement, many settlers brought black slaves and settled in East Texas and the rich lands of the Brazos and Trinity river bottoms. Black people were segregated, and isolation tended to preserve their customs and traditions.

During the almost three centuries of Spanish domination, Irish, French, Mexican, Spanish, English, Italian, and Africans settled in Texas. Among these were a handful of former U.S. citizens, referred to as "Anglos."

In 1821, Texas was officially opened to immigration from the United States. By 1836, Texas had 38,000 immigrants; 30,000 were from the United States. The rest came directly from Europe.

Most of these 30,000 settlers were second- or third-generation Americans whose ancestors had immigrated to the eastern or southern United States. They were English, Scottish, Irish, Welsh, Scandinavian, German, and central European.

Most of the first immigrants to Texas were from the nearby agricultural South, and from at least two generations of pioneers. Their fathers and grandfathers had settled successive frontiers, plowed land, built homes, and founded cities. For these immigrants, Texas was another frontier. Those from Europe established cities such as New Braunfels and Fredricksburg.

In less than 50 years, they and their descendants turned the Texas wilderness into farms, ranches, towns, and cities. By force of numbers, they came to dominate the social, political, economic, legal, and educational systems. English became the predominant language.

Ray Carrington, III

Recent Immigrants and Refugees

Immigrants continue to arrive with their cultural customs and patterns. Some have chosen this country as the best place to make a better life; their desire to be here and the plans they have made make their adjustment easier. Nevertheless, they usually leave behind family and friends and maintain strong ties with their original culture.

Refugees arrive out of desperation after ties with their homeland have been abruptly severed. They usually have no time to plan where to go or what to take.

Some have no formal education and few skills to help them function in western society. Others are highly educated professionals who man-

aged to bring families and wealth.

Some refugees don't have proper legal papers but still seek economic improvement for themselves and their families. They try to maintain a low profile and send money home. They risk deportation by mixing with society. Cultural ties with their homeland remain very strong.

Ray Carrington, III

Today's Families

The families of your children probably differ greatly in size and makeup, are organized differently, and have different values, perspectives, and lifestyles.

This is true of nuclear and extended families. The nuclear family is the basic family unit; it has at least one adult living with biological or adopted children. The extended family consists of the nuclear family and others in the same household or nearby. An extended family may include several generations of relatives and others considered as family. In extended families, substitutes may assume the parenting role satisfactorily.

Basic Family Functions

Functions are 1) reproduction and continuation of society, 2) economic cooperation and support for family members, 3) socialization of children, and 4) supporting the racial, ethnic, and cultural groupings to which the family belongs.

The family physically and emotionally nurtures, protects, and meets the needs of its members. Through family relations and interactions, children gain feelings of belonging, love, security, importance, and worth. Kinship can provide emotional bonds that endure many circumstances and long periods of time. The family is where people seek solace and renewal.

Families instill in children traditions, values, skills, and knowledge. The child develops personality and a sense of identity in relation to other family members and their ethnic and cultural group.

Awareness of Heritage

Some families feel close to their heritage. Their neighborhood or community may share their heritage, or they may be influenced by older relatives from their native country living nearby.

Some families are less aware of their heritage because they have limited and questionable information about their heritage. Some have multicultural backgrounds and claim no single culture.

Molly Browne in Austin says, "I am English, Scottish, Irish, German, French, and possibly American Indian. Until 1976, our centennial year, I thought I belonged to no one. But then I began to realize that I've benefitted from the best of many cultures, and that my heritage is pioneer America. I am proud of the ingenuity and tenaciousness my ancestors showed in developing this country."

A dramatic example of coming to recognize a cultural heritage is occurring with the Appalachian mountain folk in rural Georgia. The vehicles for recognition are Fox Fire books, written and sold by Eliot Wiggington, an English teacher, and his students.

Marian Monroe in Austin says about the books: "The students have captured the details of the lives of their parents and grandparents—how they coped, helped one another, achieved self-sufficiency, perpetuated the creativity of their forefathers. In doing this, the students gained valuable, unique knowledge about their roots, heritage, and culture. Now everyone, including their Georgia neighbors and those of us who teach young children, can benefit from their work."

Learning to Appreciate Cultural Differences

Because of the scope and diversity of the American heritage, it is difficult, if not impossible, to understand everything about all cultural and ethnic groups in this country.

Consider, for example, native Americans.

In *In Praise of Diversity: A Resource Book for Multi-cultural Education,* representatives of five native American groups state that, "the American Indian has different concepts of time, of space, and of an individual's relationship to the universe and to other creatures in the world...," including animals and living things "rooted in the earth." The book goes on to say that to teach these culturally diverse Indian children who speak different languages and dialects, the teacher must understand the diversity, tribal cultural pride, and tribal value and belief systems. Teachers should use "parents, tribal elders, and books to learn about specific tribal cultures."

But although it is impossible

to understand everything about a group, it is possible to increase our understanding, knowledge, and appreciation of children's families and heritage. Here are four methods:

1. Develop an overview of different cultures.

Begin by studying about the cultural and ethnic groups to which your children belong. Teachers also may want to learn more about their own heritages.

Several people told us that they needed files on individual cultures, including history, accomplishments, holiday celebrations, details of culturally-related activities, and resources for other information. (This approach has made it easier to help children of recent refugees and immigrants who have had to make many adjustments in all facets of their lives. The knowledge and understanding of day care staff has been described as life saving in some situations.)

2. Consider the heritage of the individual family.

Maria Snell in Waxahachie, asks, "How can we stop people from damaging children by trying to make Juans into Johns?" She illustrates by telling about Juan, a Mexican-American child.

"Juan happily entered day care on Monday but cried and begged to stay home on Tuesday. The problem had to do with his business-like, authoritarian teacher. Juan came from a caring environment and the teacher immediately began trying to regiment him to her ways and beliefs which were completely different from his family's."

If Juan's teacher had studied the Mexican-American family in general and Juan's family in particular, Juan would have been happy on Tuesday, too.

See the sections that follow for discussion of some ethnic families: Asian-Indian American, Black-American, German-American, Indian (American), Mexican-American, and Vietnamese-American. Information was developed by members of the cultural and ethnic groups.

Gather the same type information for other cultural groups in your facility and for groups your children will study.

Also get information about the children's families to help you relate to the child and the family. The following outline can be used for the information:

Study of the Family

- *Size.* This may range from a single parent and one child to a large family.
- *Makeup and social interaction.* In some families, for example many Orientals, the paternal grandparents and other relatives live in the same household with the child and his parents.
- *Structure of the family.* Consider this particularly in relation to the role of parents and grandparents in the socialization and discipline of the children, and to the role of the siblings.
- *Child-rearing practices.* Moral values, religion, ethnic customs, family traditions, education, and language are among the areas in which the family influences the child.
- *Cultural activities and ceremonies.* Consider the parental knowledge about and attitude toward family and child participation.
- *Education and language.* Be familiar with the characteristics, patterns, terms, and parental use and respect for education and language.

3. Help the family find its identity.

Trisha Calhoun, Connie Baylor, and Olive Rodriquez, all of Austin, say that by using photos of children, and children's families and cultural lifestyles, we help the children recognize their cultural background. By encouraging them to talk about their photos, they share their culture with others.

Susan Kelly in Perryton recommends having discussions about families, to learn about needs (such as food, clothing, shelter) and family likenesses and differences. She suggests that children bring photos and draw pictures to talk about. Or they can draw pictures at the center. Adults can make bulletin boards for the photos and pictures.

Kent Chrisman in Nacogdoches suggests helping school-agers identify heritage by making a family tree. Information may come from many sources which the school-ager may need help finding. Possibilities include the library, the local heritage society, someone interested in finding roots, and someone interested in working with individual children.

4. Help families to share their heritages.

For instance, consider the possibility of cultural enrichment for your facility when the child of a recent refugee enters. As soon as the family feels secure with you, they will have many special things to share. Your extra investment in time and energy to reassure the family and help the child adjust will help the uprooted family and your program.

The same strategy and benefits apply to all families with children in your program.

Ray Carrington, III

The Family as a Cultural Unit

Asian-Indian American Families

The following information was developed by Kamal Maheshwani, Educational Consultant, North Forest Independent School District, Houston, Texas.

Asian-Indians are a diverse ethnic group which number a quarter of a million in the United States. Their heritage extends to India, in Asia. The group gained recognition in the United States in the late 1960s, and the term "Asian-Indian" was adopted by the U.S. Bureau of Census in 1977.

The Asian-Indian community is growing, establishing roots and institutions in America.

Since Asian-Indians come from an open democratic society in India, it is relatively easy for them to adjust in the United States. And, unlike many earlier immigrant groups, most Asian-Indians come from urban, middle-class backgrounds, are familiar with western traditions, and speak English, although with an accent.

Many Asian-Indians adapt to the American way of life, but ties to India are strong; the people maintain their cultural heritage and ethnic identity. This is especially true for the majority of Asian-Indians who were reared in India.

India has many groups of people with different languages, cultures, and religions. Similarly, there are different lifestyles of Asian-Indians in the United States. They tend to eat regional foods, speak regional languages, practice different religious traditions, and are members in diverse organizations.

But within such diversity, they tend to keep Indian values, religions, traditions, customs, and friendships. They continue to place great value on close and stable family life, respect for elders, and higher education.

Structure and Interaction of Families

The family is an extended family including the nuclear family (parents and children), grandchildren, nieces, nephews, and cousins; peers of parents and their cousins and adult relatives; and aunts and uncles.

Heirarchy tends to be important. The wife obeys the husband; children obey parents. Parents of the head of the family command high authority and respect.

The father and husband heads the family, is the breadwinner, and provides for basic needs of family members. Males usually don't help with child rearing and household tasks. If they did, they might be considered "hen-pecked."

Older children often play the role of principal adult.

One of the unique features of Indian society is strong kinship obligation. Every person expects help from relatives, and the prosperous man in the family feels guilty if he does not help other family members, especially the older generations. Many grandparents from India come to stay for long periods in their children's households; many have immigrated permanently.

Ties extend not only to the extended family, but also to members of the same caste. Even in the United States, relatives, friends, friends of relatives, and people from the same town stay with Indian families when visiting this country.

Interaction among Asian-Indian Americans is frequent and intense. Friends become like family members and children use the terms "uncle" and "auntie" to refer to friends of parents. Such close and frequent contact helps fill the void felt by separation from the extended family in India. The mutual support may also account for the infrequency of divorce, suicide, mental illness, and crime among Asian-Indians.

Child-rearing

Child-rearing practices are according to specific needs. Middle-income child rearing is different from lower-income, urban is different from rural.

Many people in the household are influential. In India, a child's weaning and independence is delayed as grandparents and others pamper and pay special attention to the child. But since Asian-Indian families tend to be less extended in this country,

weaning and training for independence begin early. In India, infants sleep with parents. In America, Asian-Indian families have adopted the custom of placing children in a separate bed and maybe a separate room. Even in America, however, most families let children sleep in a crib in the parents' room for at least 6 to 12 months. This is important in forming ties with the child.

Grandparents in Indian culture have a major role in child-rearing.

The child quickly learns to respect prestigious family members, to fear certain members, and to seek security and affection from others.

Low-income working-class parents (such as farmers and small businessmen), frequently discipline with physical punishment. The middle-class family generally uses reasoning or isolation, expresses disappointment, and offers indirect rewards and punishments. Middle-class parents impose different but not less discipline.

Food

The staple food in India is cereal grain, especially rice in south India and wheat in the north. Seasonal vegetables and fruits are available in unlimited quantities throughout the country. Fish is a staple, too. Principle meats are chicken, mutton, goat, and (except among Muslims) pork, which is generally curried and spiced.

Many Indians do not eat beef because they follow the Hindu religion (83 percent of the Indian population is Hindu), which centers around the concept of "Karma." Karma is reward for good or bad deeds; there is good and bad Karma. For a Hindu, killing a living thing results in bad Karma.

Not eating beef does not necessarily make a person a vegetarian. In northern India, many eat chicken and mutton; in northeast India, many eat fish. In other parts of the country, Indians eat lamb, mutton, and chicken.

In India, many people have adopted the western-style breakfast (cereal and toast) and lunch (sandwiches), especially at school and work. For dinner, however, the woman devotes time and care to prepare a more traditional Indian meal. Generally, she serves the men before joining the family for dinner.

In the United States, people from various regions of India interact and are exposed to different types of foods. As a result, regional dishes have merged.

Clothing

Many Asian-Indian American women wear the sari, the traditional dress. It consists of about six yards of cotton or silk. It is a standard length and size whether the woman is short or tall, thin or heavy. The sari has no zippers or buttons, is appropriate and versatile for all seasons, and stays in fashion for a lifetime. It is worn with a short blouse (choli) over an ankle-length petticoat. One end of the sari is tucked in at the waist of the petticoat, the folds are pleated, and the other end of the sari is draped over the shoulder. Some women wear slacks for casual occasions and the sari for evening wear.

Men usually wear typical male American clothing, although some groups such as the Sikhs wear their hair long and wrapped in a turban.

Religious Traditions

Asian-Indians have strong religious roots. Most are Hindus; others are Muslims, Sikhs, Jains, Parsi, Christians, and Jews. All honor religious observances, celebrate festivals, and hold celebrations in churches or rented halls. As the groups become larger, they build permanent buildings. Hindu temples in America are assuming social and religious roles similar to churches and synagogues.

Of the Hindu festivals, Diwali or the Festival of Lights is most widely celebrated. (The date varies between mid-October and early November, as determined by the Hindi calendar.) The theme is the triumph of good over evil. The goddess Lakhmi (goddess of wealth) comes down from her summer stay in the hills and blesses the land to ensure a good crop. The celebration includes the lighting of deeps (oils with cotton wicks burned in small clay receptacles, in deep saucers) which are placed in rows on ledges and walls.

New clothes are worn in the evening during the Puja, which is a worship ritual usually performed before a picture or image of the gods, in temples, and daily at small shrines in homes. Puja may include meditation, prayers, readings from religious texts, and Aroti. Aroti is a ritual which involves moving a lighted oil circularly in front of an image or picture of the goddess of Lakhmi. Offerings of sweets and flowers ("prasad") are presented to the deity for blessing and then distributed to family members.

Children take part in the ceremonies. Youngsters seek blessings from elders and exchange greetings and gifts. Later, fireworks are set off. Children love the excitement of the Diwali festival.

Non-religious Holidays

Two national holidays celebrated by Asian-Indians are Independence Day and Republic Day. Indian Independence Day on Aug. 15 celebrates Indian independence from Great Britain as of 1947 (although India remained a domain of England). Republic Day on Jan. 26 commemorates India's emergence as a free republic with her own constitution. These holidays are especially valued as an opportunity for Asian-Indians to congregate as a community, because there is no single religious holiday (such as Christmas among Christians) that all Indians celebrate.

Language

The Indian community has many language roots. (For a description of major languages of India, see the bibliography.) In an American Asian-Indian family, it is common for more than two languages to be spoken—usually English along with the regional language. (Hindi is the national language and widely understood, so it is the native language often spoken by those who do not speak a regional language.)

Within a family, husband and wife usually speak the regional language, especially at dinner-time and religious and festive occasions.

Family members usually speak English to children. The regional language is often used simultaneously with English for disciplining the child, pacifying a crying baby, and greeting a visitor. Here are some common Hindi words:

- namaskar (na/mus/kar)—greeting at any time of the day or night; also means "hello" and "goodbye"
- shukriya (shook/kri/ya)—thank you
- an (huh)—yes
- nahi (na/hee)—no
- pani (pa/nee)—water
- khana (kha/na)—food
- ao (oh)—come
- jao (j/oh)—go

Note: The a in Hindi is a short "a" as in "father."

Glossary of Indian Terms

Hindu—One who follows the religion of Hinduism (see section on religion).

Curry—Vegetable, meat, or any dish prepared in a richly spiced sauce.

Caste—One of the hereditary social classes in Hinduism which restricts the occupations of members and their association with other castes. The caste system is becoming less rigid; caste discrimination has been abolished by law and occupational restrictions no longer exist. But there is still restricted social interaction between lower and higher castes.

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Black American Families

The following information was developed by Geneva Gay, Associate Professor of Education, Purdue University, Lafayette, Ind.

To comprehend the black family, it is necessary to consider black cultural values and perspectives. The consideration must include their roots.

The black family is a socializing unit which has learned to teach its young how to be individuals and group members in a society dominated by Anglos.

Many values, attitudes, and behaviors passed to black children are African in origin. But they have been reshaped by slavery, discrimination, racism, poverty, and segregation within the United States.

Family Roles

In black tribes in West Africa, where most ancestors of American blacks originated, the clan structure was common. A "clan" is a number of families living in the same general area who have common ancestors. Related African families lived in communes and shared responsibilities. Adults shared in the rearing and supervision of the children.

Men governed the communes. Women took care of the homes, supervised the children, and kept things running smoothly on a day-to-day basis. In some groups, women were family merchants. Men gathered bounty and produce which the women traded at the marketplaces for household necessities. Women prepared food and enforced the rules of the communes on a daily basis.

The American scene caused changes in family structure and function, but basic African patterns remained. During slavery, slave quarters replaced the African commune. Men and women engaged equally in finding food for the family, but women continued to see to day-to-day family needs. Masters sold adult male slaves more often than females and children, so women were left to head households and rear children. And, since family members never knew when they would be sold away from each other, children learned early in life to rely on other members of the ethnic community and also to be essentially self-sufficient.

Parents and children had to learn to control their emotional involvements with each other to prepare for agonizing separations. Although being sold was an ever-present possibility, the moment always came when least expected. The emotional pain was awful for husbands and wives, parents and children. To protect themselves from the pain, blacks learned to be careful about emotional ties. This has led many to misread black people as unfeeling, unemotional, and uncaring in male-female and parent-child relationships.

The clan continued during slavery, although not as formally as in Africa. Adults in the quarters looked after each other and each other's children. They shared food and hardship, tried to take turns as scapegoats to critical masters, and helped each other in sickness, celebrations, separations, and escape attempts.

After slavery ended, the extended family (or clan) continued but narrowed in scope. It tended to include only parents, children, grandparents, aunts, uncles, and cousins. But the practice of sharing and helping other black people continued as blacks were relegated to ghettos and "the black side of town." Today there are black self-help, social, church, and political groups. Adults monitor each other's children. It is common for an adult to chastise someone else's child: "You know your folks don't allow you to do that." Black youth tend to respect these warnings; many feel that all adults in their community have the right to discipline all children.

Thus, black people have always lived in extended family arrangements, and engaged in mutual support to satisfy individual and group needs. This helps explain why black people today frequently refer to each other as "members," "bloods," "brothers," and "sisters." The names reflect feelings of togetherness.

Child-rearing

In Africa and America females run the household and supervise day-to-day child-rearing. Earning a living is mainly the responsibility of black males, but sometimes women help. Men's jobs often require long absences from the household, and long hours. Often they must work

two or more jobs. Therefore they may appear to be uninvolved in child-rearing, but this is not often the case.

Responsibilities among black parents for child-rearing are fundamentally no different from other American parents. In other families too, females are in closer contact with children, are the primary socializers of children, and manage households. But this does not mean that males are uninvolved.

Historically, black children have played a major role in the socialization of siblings, especially younger brothers and sisters.

Parents and other adults teach behaviors and values to the first-born child. The child sees parents and other adults interact with each other, and learns sex-role expectations, cultural values, and acceptable behavior. When other children come along, the first child teaches them what he or she has learned. The process continues—with the arrival of each baby the next youngest child becomes the teacher. (Even in one-child families, the child teaches and is taught by children from other families.)

It is common for 4- and 5-year-olds to take care of the baby while the parents take care of other chores. (Children are supervised in the care of younger ones until they prove themselves capable.)

When 11- or 12-year-old children are taught to prepare family meals and take care of younger children, it is part of their initiation into adulthood. When a black child is held responsible for supervising the play of younger children and preventing them from hurting themselves or running into the street, parents are recognizing the approaching adulthood of the older child.

Some people accuse black parents of being unloving and uncaring toward their children. Not so. It is not that parents are less caring, it is that siblings, the extended family, and others in the black community share in the responsibilities.

Black children are expected to develop independence, to pick up their toys, hang up their clothes, and care for their appearance and cleanliness.

In some families, spanking is an approved approach for handling misbehavior. In middle-income black families, discipline is often more psychological than physical. Children may be isolated from other family members for brief periods as punishment for undesirable behavior.

Intimacy with Children

A key value taught to black children is the importance of human interactions—physical and conversational contact with adults and other children. For example, black babies are frequently held by adults and older children when they are fed and when they are being put to sleep. The holder fondles the child, inspects the child's body, points with pride to the child's attributes, and praises and criticizes the baby's behaviors. Black babies often sleep with older siblings or parents.

Among black Americans, requests to "see" new babies mean more than looking at the child. To "see" means to feel, touch, explore, examine the baby's entire body and being. This shows how blacks value people more than possessions and objects. It is also consistent with the tradition of giving mutual aid. Many blacks understand that skill and sensitivity in human relations are essential. Children learn these values and skills early in life.

From infancy black children are accustomed to their needs being met more upon demand than by routine or schedule. Parents are flexible in meeting needs outside a schedule, since their culture values improvisation, spontaneity, and giving priority to human needs.

Religion

The church is an important religious and cultural institution for blacks. The black minister is tremendously influential in family, political, and social affairs, serving at times as a secular and religious advisor.

The church provides sympathy and comfort for black Americans through individual and community action. Blacks seek support from the church when they encounter problems.

The church also has nurtured and developed leadership in the black community, and has played an important role in civil rights movements.

Language

Being able to talk well, to convince and entertain verbally, is essential to black Americans.

Babies are encouraged to imitate or mimic parents' talk. After the child learns to talk, parents encourage, even dare them to "talk back" to parents and other children. This develops verbal ability and judgment about saying what to whom. It's a survival skill. By the time black youngsters enter kindergarten, they have learned a lot about talking.

One reason that being a good talker is critical is that black cultural tradition is oral; it depends upon the spoken word for expression of meanings and values. In addition to

esteeming athletes and musicians, black Americans idolize imaginative talkers with valuable messages. Examples are Frederick Douglass and Mary Berry. Some other famous black Americans who are respected for their ability to captivate audiences with their messages are the late Dr. Martin Luther King, Jr., Nobel Peace Prize winner; Barbara Jordan, former representative from Texas; and Muhammed Ali, world heavy-weight boxing champion.

Another reason talking is important to black people has to do with history. For years they have not had regular channels for acquiring and using power to address issues and situations. For instance, slaves, especially men, could not use their strength to protect themselves and their families. So they developed the ability to maneuver and manipulate verbally.

Notice for instance, in black folklore how Brer Rabbit outfoxes the fox by talking, and how the monkey causes chaos among the jungle animals with his talking.

Talking can show confidence, self-control, and style which are especially appreciated in black culture. Many black children prefer clothes, walking, and talking styles which are "classy" and express individual variations of black norms.

Black children also use talking to project personality and capability, and to gain status among other blacks. (They also use body movements, gestures, facial expressions, intonations, timing, and other non-verbal behavior.) They employ a variety of verbal techniques, depending upon what they hope to accomplish.

Black Americans are aware of audience response. Black listeners are expected to carry on a dialogue with the speaker. They acknowledge involvement with the speaker and topic by giving physical and audio responses. They may move their bodies, nod their heads, raise a hand, murmur, verbally encourage the speaker to continue at even higher levels of performance ("talk now," "go ahead," "I heard you"). Listeners also may talk with others in the audience to see if they share a similar perception of the speaker's abilities ("he's telling it like it is," "she's talking the truth"). Talking back to speakers indicates approval. This may be called a "call-response."

There's a chorus-like response to many contemporary black songs—an "Amen corner" in the black church. And there are children's "ring games" in which call-response operates. One person is challenged to do something, performs, and then challenges others to comment on the quality of the performance. Then someone else performs.

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German-American Families

The following information was developed by Mary Ann Krueger Waldon, Assistant Professor of Early Childhood Education, Texas Southern University, Houston, Texas.

European-Americans come from many ethnic and cultural backgrounds. This may not be obvious because there may be no *physical* differences between the people. German-Americans are a case in point.

Texans of German descent comprise the state's fourth largest ethnic group. As early as 1860, they had established a distinctive pattern in the state's social fabric.

Some families are traditional, others more modern and liberal. The extent to which cultural traditions are maintained is due partly to the amount of contact with other German-Americans. Families who live in a community of German-Americans usually are more traditional. Mobile families may retain some traditions, but not others. Some German-American families retain few cultural traditions, but enjoy investigating the traditions.

Family Roles

In the traditional German-American family, the father's voice and opinions prevail. The mother is usually submissive and remains home to provide support services to the family.

For some families who have been in America longer, the mother may work outside the home. She may voice opinions, which are often heeded. But still the father most often makes final decisions. Other families may have a more democratic approach, and family discussion may take place during meals or relaxation time in evenings or on Sundays. Decisions are made in the best interest of the whole family.

German-American families are hard working. Each member shares in work and responsibility. Older children have more responsibility than younger children. One such responsibility is caring for younger brothers and sisters.

Younger children are nurtured but expected to be responsible, neat, and thorough, even if their tasks are small, such as picking up toys. In the traditional family, boys may be encouraged more than girls to get an education. However, most German-American families today encourage boys and girls to pursue education. Achievement is highly regarded.

In many families, the children are taught arts and crafts which are handed down from father to son and mother to daughter. For instance, the father teaches his son skills needed to carry on a family business. The mother teaches the girls cooking and needlework. The children are encouraged to be artistic and are often taught one or two musical instruments.

The family is primarily nuclear, consisting of parents or guardians and children. Other relatives, however, also are important for emotional support.

Loving relationships are established with grandparents. Children visit grandparents regularly and on special occasions. Parents occasionally seek but are not bound by advice of grandparents.

Aunts, uncles, and cousins are also part of the family's support system. Gatherings for special occasions, such as birthdays or weddings, strengthen their bond with the family as do other visits and many letters and phone calls.

Child-rearing

Teaching children responsibility is a chief child-rearing practice. An old German saying illustrates the approach: "Arbeit macht das leben suss," or "work makes life sweet."

The traditional German-American home may be strict. Children are expected to obey. Otherwise, spankings or scoldings may be given, usually by the father.

In some third-generation German-American families, consequences for misbehavior may not be physical. Parents are more likely to discuss the misbehavior with the child. Punishment might be to send the child to his room, or take away a toy or privilege. But still children learn when they are very small to respect parents.

Interaction between parents and children occurs most frequently at meal times. Discussion of the day's activities is important. Children talk about school, parents about work. Conversation also goes on during work, as does singing. And parents often make statements or use sayings which

become standards "to live by." Family members may also play games together in the evenings or on Sundays.

Responsibility, hard work, achievement, and respect for elders are important values taught in child-rearing. Children are not only taught to respect their parents and other older family members, but are expected to respect other people in authority such as in government and schools.

Food

A German tradition which has survived in America, especially in rural areas, is that of having five meals a day: breakfast, a mid-morning meal, a noon meal, an afternoon coffee, and an evening meal.

In some German-American households, potatoes are served almost every day. Sauerkraut also is popular.

Two traditional German foods, which now are considered to be American, are the hamburger, which originated in Hamburg, Germany, and franks which come from the German sausage.

Religion

Religion is important. Most German-American families are Lutheran or Catholic, but in Texas some are Methodist. Others are Baptist, Presbyterian, or Evangelical. Baptism is performed soon after a child is born. Confirmation, the receiving of the child into the church after instruction in church doctrine, usually occurs between ages 8 and 12. Weddings, funerals, Easter, and Christmas are occasions when church services are important. Families also gather at church at other times for support or celebration.

Customs and Traditions

German customs and traditions endure because many of these gregarious people came to Texas and brought the tightly knit social structure of their native villages.

Favorite recreation includes schutzenfests (shooting fests) and saengerfests (singing fests). A day at the rifle range may be accompanied by music of an "oompah" band, a noon feast, cake and coffee at mid-afternoon, and a dance at night. The community is proud of its male chorus that sings traditional songs in German. Statewide saengerfest competition has been held annually since 1853, with major clubs from San Antonio, Houston, Galveston, Austin, Fredericksburg, and New Braunfels.

The early entertainments are supplemented by other festivities. The Wurstfest (sausage festival) at New Braunfels began in 1961. The town's mayor proclaimed that a Saturday in November should be set aside to celebrate German food and customs. Today Wurstfest is a 10-day event that draws two million people. Also, the Brenham Maifest and the June Berges Fest at Boerne offer sausage, beer, kraut, parades, band music, dancing, craft exhibits, and sporting events.

Christmas is one of the most important celebrations in German-American families. Preparation brings the family close together.

The Christmas tree, which originated in Germany, is very important. Christmas ornaments are kept from year to year and treasured as memories of the year in which they were made or purchased.

The traditional Christmas tree was lit with candles, but that practice has been discontinued because of the danger.

The tree was set up on Christmas Eve. Children were not allowed to see it until "Sankt Nikolaus" had arrived, after the evening meal on Christmas Eve. Presents were set out under the tree unwrapped. Today, the tree is set up several weeks before Christmas and the children help. But gifts from Santa Claus still are not opened until Christmas Eve.

Large Christmas dinners are prepared on Christmas Day. The original practice was to prepare a goose, but this is seldom done today. Mothers usually bake cookies for weeks before Christmas, often helped by the children.

The Easter celebration in Fredericksburg follows a unique tradition born of the Texas frontier. The Easter Fires Pageant commemorates the treaty with the Comanches which was made by John Meusebach, leader of the Fredericksburg colonists. During the negotiations, the native Americans posted guards around the village and periodically lit signal fires that blazed from nearby hills. Frightened children were calmed, so the story goes, by a strange woman who assured them that the fires were built by the Easter rabbit to boil eggs and dye them with flowers from the hillsides. (The treaty between the German settlers and the native Americans was one of the few that was never broken.)

A birthday is an occasion for relatives to gather at the household of the honoree. There may be few gifts, but it is a time of enjoyment. Adults play card games and children play other games. Refreshments include birthday cake and sandwiches.

Language

In the late 1800s, especially

in areas where there were many German immigrants, many German-American families were bilingual and many attended German or bilingual schools. Then at the beginning of World War I, laws forbade teaching the German language and children were discouraged from using the language at home.

Many families deeply regretted the loss of the German language, and felt it to be a loss of an important part of their culture.

After World War II, there began a movement to preserve German customs and language.

Today, the typical German family is bilingual. The family wants to be part of the American community, and assimilates American customs, including English as the prevailing language. At the same time, German is firmly established as a subject in most high schools and universities. Night schools, Saturday schools, and summer camps teach German culture and language.

Here are four common expressions:

- Guten Morgen (goo'/ten mor'/gen)—Good morning.
- Guten Tag (goo'/ten tak)—Good day.
- Guten Abend (goo'/ten ah'/bent)—Good evening.
- Wie geht's (ve gats)?—How are you?

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Indian (American) Families

The following information was adapted from "The American Indians" by Patricia A. Locke, Anita B. Pfeiffer, Jack B. Ridley, Sharon M. Smith, and Henni Whiteman, a section of In Praise of Diversity: A Resource Book for Multicultural Education.

Throughout the United States, descendants of our continent's original inhabitants are increasing. American Indians today comprise more than 300 tribes that speak 252 languages.

The Navajos (the largest southwestern tribe, whose reservation is as big as France) have a population of 140,000 and are young: the average

age is 17 and 50 percent are under age 30. The Jicarilla Apaches and the Mescalero Apaches each number about 2,000. The Papagos number more than 4,000. The population of both the northern and the southern Pueblos, excluding Hopis and Zunis, is approximately 25,500. In 1967, there were an estimated 5,000 Zunis and 6,000 Hopis.

Southwestern Indians reside on reservations in Texas, New Mexico, Colorado, Utah, and Arizona. Reservations are federally recognized and have been created by treaties, congressional acts, and executive orders and agreements.

The 1970 census showed Indians to be the most rural of all minority groups, about 70 percent were rural nonfarm residents.

Family Members

All tribes show respect for elder members. The tribes' continuity depends on them as teachers of culture, history, wisdom, and knowledge. Other respectful relationships exist between brothers and sisters, daughters-in-law and fathers-in-law, and sons-in-law and mothers-in-law. Showing concern for each other and placing tribal concerns above personal concerns are dominant values.

Because federal and state governments have moved tribes to urban, metropolitan areas, tribes have had to adapt their cultures and often surrogate extended families have been created.

Institutions

Tribes often have various world views, beliefs, values, social structures, government and political systems, oral histories, ceremonies, art, and behavior expectations based on sex and age. Furthermore, cultural change is continuous. Therefore teachers cannot use a single teaching strategy for children of different tribes.

Nevertheless, there are some common tribal institutions because American Indians are faithful to a common heritage. (Consider the large encampments of the Lakota Cheyenne and the Arapaho at the Little Big Horn. Here tribes perform ceremonies, exchange gifts, and socialize. Gatherings such as this echo the great encampments which once were routine in Indian life. They demonstrate common appreciation of cultural heritage.)

One custom which unifies tribes is tribal intermarriage, often evolving from friendships made in the government boarding schools system, including Carlisle Institute, and the Institute of American Indian Arts.

Families may be traditional, Protestant, Catholic, or Mormon. Even members of an extended family may have different religious beliefs. But religion is a unifying institution in as much as it influences the daily decisions of all Indians, and because there is mutual respect for spiritual values.

Education is becoming multicultural and multilingual. Also, there are 16 tribally chartered colleges, such as those on the Lakota and Dakota reservations in North and South Dakota. Cultural assimilation also occurs as Indian ways are slowly incorporated into the curricula of the public school system.

Often, children are educated in two paths of knowledge. One is the path of the tribe's original culture, and includes values such as concern for the group, generosity, and disdain for material possessions. Since the mid-1960s, with the resurgence of ethnic pride among American Indians, these values have been increasingly reinforced in tribal ceremonies, and youngsters are expected to emulate persons who represent such values. The second path to be learned is that of the dominant society where individualism, acquisitiveness, and commercialism prevail. These values are learned as social and economic survival skills but are not taken to heart as much as tribal values.

It is difficult for Indian children to learn contradictory value systems, especially when the media, school work, and teachers emphasize the dominant culture's values. A sensitive teacher realizes the problem and fairly presents both value systems. The teacher must be even more sensitive to differences when there are children from different tribes within a single class. In addition to appreciating differences, the teacher must emphasize cross-cultural similarities.

Since 1942, when American Indians became U.S. citizens, they have had the same rights as other Americans. In effect, tribes traded most of their vast land holdings for education, health, and other services which the United States agreed it has a moral obligation to provide "as long as the grass shall grow." But Indians also are citizens of their tribes, which have a semi-sovereign status through treaties and by virtue of the U. S. Constitution.

Bureau of Indian Affairs

In 1824, Congress established the Bureau of Indian Affairs within the War Department. The bureau was transferred to the Department of Interior when that department was created in 1849, and BIA remains there as a federal agency.

Headed by a commissioner, the BIA provides various services, including many which non-Indians receive from state and local governments. Each BIA function (such as social services and education) is the responsibility of an assistant commissioner. Offices on Indian reservations, called "agencies," report to regional offices which are responsible to the BIA office in Washington, D.C.

In 1976, more than 60 Indian leaders met at a conference sponsored by the Western Interstate Commission on Higher Education, and agreed that BIA is responsible for delivering educational services to American Indians, including student financial aids. BIA's goal also is to promote the independence of American Indian tribal governments by recognizing their treaties with the U.S.

The BIA is still the only agency which guarantees federal funds to Indians.

Child-rearing

The Navajo practices described below are an example of Indian customs.

In the Navajo family, everybody must work so the family can survive. Children as young as age 6 are taught to help with chores, helping more as they grow older. Chores include tending sheep; watering horses; carding wool; gathering firewood; taking out ashes; gathering yucca plants and preparing them for various uses; assisting in planting, harvesting, drying, and preparing food; helping with household work; and caring for younger brothers and sisters.

Indian families believe children should continue to help assure the economic and spiritual survival of tribes as they become adults. Thus, qualified Indian boys and girls are encouraged by tribal leaders to go into medicine, law, economics, and business administration.

Children's responsibilities often are exemplified in their names. For instance, an infant Indian girl may be given a loving and playful name which means, "She flies like a butterfly." At age 5, at a tribal naming ceremony to clarify her life's mission, she may be given a new name: "She flies to defend her nation."

Home is where the Navajo youngster learns Navajo values and way of life. It is the place of births and family celebrations such as a baby's first laugh, kinaalda (puberty rites of a young woman), and weddings. It is the center for the judicial process. It is where health, happiness, and harmony with relatives, friends, and natural surroundings are taught to children through Hozhooji (the blessing-way ceremony).

The Navajo hogan also is where medicine and religion are learned and reinforced. As Robert L. Bergman reported in "Navajo Medicine and Psychoanalysis" (*Human Behavior*, July 1973): "In a Navajo ceremony, there is no way to tell what is healing and what is worship. Everything is both."

Southwestern tribes vary in how much they teach children traditional stories, ceremonies, songs, prayers, and behavior. Much teaching is done through ceremonies. For example, the Navajos sing approximately 75 ceremonial songs during their four-day puberty ceremony. The medicine man explains why certain songs are sung, how they relate to prayers and stories, and why certain behavior is required. The young woman being honored must follow the advice to move about smoothly in the adult world she is entering. She also is encouraged to acquire various skills, such as weaving.

Language

In the southwest, Athabascan-related languages are spoken by the Navajos, Apaches, Utes, and Paiutes. Keresan is spoken by seven Pueblo tribes. Pima, Yuma, and Tanoan (each a Tewan dialect) are spoken by six northern Pueblo tribes. Tiwa and Towa are spoken by other Pueblos.

Pueblo languages are diverse; they contain three unrelated languages: Tanoan, Zunain, and Keresan. Language subgroups often are separate languages. There are differences in dialect within each language.

Indian Contributions

After many centuries, the capabilities of the American Indians are finally being recognized. Many Indians from many tribes have made a wide range of contributions to American society: Sacajawea, the Shoshone woman who served as guide to the Lewis and Clark expedition; Major General Clarence Tinker of Osage descent who assumed command of the Air Force in Hawaii following the Japanese attack on Pearl Harbor; Jim Thorpe of the Sac and Fox tribe, football star and Olympic champion; and Dr. Henry Roe Cloud of the Winnebago tribe, co-author of the 1928 landmark Meriam Survey Report which led to changes in American Indian policies.

Indians have been significant in many fields; for instance, Pulitzer novelist N. Scott Momaday; artist R. C. Gorman; physicist Dr. Fred Young; and physicians George Blue Spruce and Kermit Smith.

Some past Indian leaders are not known to many Americans, but their tribes revere them for vital contributions to the tribes' day-to-day survival. These leaders include Little Raven (Arapaho), Sequoyah (Cherokee), Black Kettle (Cheyenne), Stone Child (Chippewa), Quanah Parker (Comanche), Plenty Coup (Crow), Sitting Bull (Hunkpapa Sioux), Satanta (Kiowa), Crazy Horse (Oglala Sioux), Black Hawk (Sac and Fox), Tecumseh (Shawnee), and Washakie (Shoshone).

Highly talented and creative native Americans continue to contribute in all areas of American life.

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Mexican-American Families

The following information was developed by Felipe Aguillar, teacher of English as a second language, Marshall Junior High School, Houston, Texas.

The terms "Chicano," "Hispano," "Spanish-American," "Latin-American," "Mexican-American," and "Hispanic" are used to refer to Americans whose ancestors are from a Spanish speaking country. (Ancestors may be from Puerto Rico, Costa Rica, Cuba, or other South and Central American Countries. In Texas the majority are from Mexico.)

Many Mexican-Americans are descended from Spanish and Indian cultural groups, and regard their cultural heritage as a major contributor to this nation's development.

Cultural Diversity

Great diversity exists among Hispanic families. Some have been American since the Spanish conquests of the 1500s, others have recently come from Mexico or other Spanish-speaking countries. Some speak Spanish almost exclusively; some use English and Spanish interchangeably; some prefer to speak only English.

Traditional Mexican holidays are celebrated in some homes, but not in others. Many differences exist in adherence to religion and child-rearing.

Families living close to the Mexican border are apt to maintain ties with relatives in Mexico, including cultural ties which show up in language, heritage, customs, attitudes, and values. Ties tend to be greatest in rural communities. In urban and highly industrialized areas, social and economic forces may cause families to adopt language, lifestyles, and values of mainstream, Anglo, middle-class families.

Blending of Cultures

In Mexican-American communities, acculturation (taking on characteristics of main-

stream society) depends on family income, education, and how long the family has lived in the United States (The greater any of these factors, the greater the acculturation.) It also depends on individual feelings and attitudes about culture and traditions. Most families, however, are low to moderately acculturated.

Highly acculturated families tend to be second- or third-generation immigrants. They may have lost part or all of their Mexican-American cultural heritage, and may know little or no Spanish. For the most part, they are well educated, middle-income families. Many of the children may have more knowledge of mainstream culture than of their Mexican-American heritage.

Mexican-American families which have kept their traditional culture often are first generation families newly arrived in the United States. Those who have low incomes, and not much education, communicate mostly in Spanish, live in barrios or colonias, and have preserved their Mexican lifestyles.

Family Members

In some families, anything the individual does is believed to affect the family's reputation. An important interest is to achieve for the family. Striving for individual gain, as in competition between family members and close friends, is considered selfish. Cooperation within the family is highly valued.

The culture emphasizes helping others. A person in need expects to be helped without having to ask. The helper, in turn, expects the same courtesy when needs are reversed. This reliance is especially intense among family members.

The oldest child often shoulders greater responsibility if the father is sick or absent. The youngest child is usually pampered.

Children as young as 7 and 8 are given responsibilities such as baby-sitting. Usually, children show greater respect and responsibility toward family affairs than school. The family has first priority.

There is pressure on older brothers and sisters to honor traditional family ties.

The oldest child has all or most responsibility when one or both parents are absent. When only the father is absent, the mother relies on the oldest son for making decisions. The oldest son (and to a lesser extent, the oldest daughter) will deny personal needs to meet needs of family members. Other siblings understand the tradition and respect and rely on the oldest child.

Child-rearing

Children of traditional families are reared and socialized strictly. Respect, loyalty, responsibility, and cooperation are stressed.

Respect for elders, including grandparents (abuelos), and godparents (padrinos), is important. The words of elders is often unquestioned, and sometimes youngsters are not permitted to discuss or debate an issue. And, although the family comes first, teachers are respected and imitated. (Role modeling can be an effective teaching strategy.) The child may not ask for help from a teacher because it is assumed the teacher will provide the help.

Customs and Ceremonies

El Nacimiento. In many traditional homes, setting up a nacimiento, the birth place of Jesus, is a focus of the Christmas holidays, much like the Christmas tree in many Anglo homes. It is reverent and fun and involves the whole family. Work begins immediately after the feast day of Our Lady of Guadalupe, Dec. 12.

The nacimiento represents the stable of Bethlehem as Mexican-Americans visualize it. The scenery may look like a traditional manger scene or like a city in Mexico with beautiful cacti and mountains. There are figurines of people working in the country, and of the three kings, Mary, Joseph, the baby Jesus in a crib, and livestock.

Las Posadas. The nacimiento must be ready by Dec. 15, the day Las Posadas (the lodging) begins. Through Dec. 24, families and close friends get together and choose some people for a procession and others to be a part of the posada. Those in the procession wear gowns, carry lighted candles, and go to the posadas (site of the nacimiento) to ask for lodging. At each party, the participants reenact the refusal of lodging with a special "alabanza," or cantation, then finally accept the travelers. The "innkeeper" continues with a rosary and special alabanzas at the nacimiento with everyone participating. This continues until Christmas Eve.

Christmas Eve. On Christmas Eve, the last procession takes place, and Joseph and Mary are finally accepted at the last posada. During the rosary and psalms, Jesus is placed in the crib. Later, everyone goes to Misa del Gallo, or Midnight Mass, the last event of Las Posadas. At about 2 a.m., there is the opening of gifts and a meal. Sometimes there's a gay and colorful fiesta, where tamales, bun-

uelos (crispy, sugared, and flakey sweet bread), barbacoa (barbeque), and coffee or chocolate are served. Some nacimientos are not dismantled until Feb. 2, El Día de la Candelaria, while others are dismantled by Jan. 6, El Día de Los Tres Reyes (The Day of the Three Kings).

The legend of the piñata. The Spaniards introduced the piñata to Mexico. The piñata comes in all shapes and sizes and is usually colorful. It decorates most traditional homes and is not touched until after Midnight Mass when Jesus is born.

One version of the legend is that during the Christmas holiday season Satan tries to enter every home by taking the form of a piñata. Everyone gathers around a line of youngsters who will have a chance to defeat Satan. It is said that only children can attack the piñata because they are free of mortal sins. Taking turns, each is blind-folded, turned around three times, and led to the piñata carrying a stick. They use the stick to locate and swing at the piñata, trying to break it. Once broken, wrapped candies, nuts, and gum fly out. The youngsters scramble for the goodies, which are a sign of joy that Satan has again been defeated.

Easter Sunday. Easter Sunday is another sacred day for traditional families. They start preparing weeks ahead of time. They plan their dress, Easter baskets, Easter eggs, and Easter hunts. They save egg shells and, a week before Easter, everyone in the family decorates the "cascarones." Most cascarones are filled with finely cut confetti made of crepe paper.

After Easter Sunday mass, families and friends gather at a park for a festive celebration. Everyone, especially the children, chase each other and crack cascarones on each other's heads, leaving hair rumpled and full of colorful confetti. Though playfully resisted, it is generally considered a mark of favor to break a cascaron over the head of a chosen person.

Language

Luis F. Fernandez, in *A Forgotten American*, says that each Mexican-American child "mirrors the degree of acculturation of his family, most noticeably in his mastery of language." Fernandez explains that the traditional family insists that Spanish be spoken at home, even if the children speak English at school. This can prevent the child from learning English quickly at school.

Parents may not insist that children answer in Spanish, but orders are given in Spanish. In fact, in some traditional communities, Spanish is the language that parents, grandparents, and padrinos (godparents) use to communicate with children. It's the language mainly used in the community and business world. Parents depend on children to act as English interpreters for the family when necessary. (Similarly, the children often work well at school in groups, cooperating.)

The caregiver should appreciate the child's role as family interpreter and should promote pride in the children for being bilingual rather than suggesting that Spanish is inferior or unsuitable. To do so would confuse the child and interfere with learning and home child-rearing.

Since the home language is an important aspect of identity, teachers should respect Spanish fluency in Mexican-American children. This strengthens their self-respect and honors the traditions upon which their identity is based.

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Vietnamese-American Families

The following information was developed by Dao Thi Hoi, College-On-Site Coordinator for Trinity, Arlington Teacher Corps project, Arlington, Va.

Tradition of Self-sufficiency

To Vietnamese, the family is the basic social unit. The individual's welfare is considered less important than the family's. In choosing a career, for instance, a Vietnamese is expected to defer to family wishes. In return for the loyalty of its members, the family protects them from outside threats. A Vietnamese person can go to the family for moral support, educational guidance, counseling, consolation, and comfort.

The traditional Vietnamese family provides a total support system, including religious worship (and the worship of ancestors), arbitration of conflicts and quarrels (through the family council of elders), sensitive care for young and old, loans for unanticipated needs (medical bills, funeral expenses, loss of job, poor harvest) or large expenses (purchase of a home, weddings, starting up a business). In Vietnam, Vietnamese tended to need minimal welfare and social security assistance.

Vietnamese must adjust to life in the United States. Here, many roles traditionally performed by the Vietnamese family are provided by institutions such as banks, insurance companies, government agencies, nursing homes, and day care centers. It is a big change from a system where there is interpersonal understanding and little paperwork to a system in which strangers are involved in one's finances and family conflicts and in which there is a lot of paperwork. The people in transition feel confused, frustrated, and threatened. Newly arrived Vietnamese-Americans fall back as much as possible on a traditional pattern of family support.

Furthermore, since most Vietnamese-Americans have been here only since 1975, they have not had time to adapt much.

Family Members

In Vietnam, especially among middle-class families, the father tends to be the main, and sometimes the only breadwinner. The wife takes care of home and children. She may bring in extra income through small business dealings such as buying and selling jewelry or making clothes. In families of lower socioeconomic status, both parents are more likely to work outside the home.

In America, the husband sometimes cannot earn enough money because he must take entry-level jobs, often a drastic status loss. If the wife must work, it is another blow for the Vietnamese man's pride. There may be friction as the wife gains in economic independence and learns to enjoy her new self-sufficiency. Much adaptation is necessary.

Nevertheless, in the traditional family, the father is the highest authority, the head of the household. This does not mean that Vietnamese women are ***without*** authority. A Vietnamese proverb says that the husband's realm extends from the front steps out, but that the woman reigns from the threshold in. In fact, a common term for the Vietnamese woman is "minister of interior" (noi-tuong).

It is customary for the husband to hand over the paycheck to the wife, who decides what to do with the money. And the woman is responsible for household chores and the day-to-day care and moral education of the children. Even if the wife works, she is expected to fulfill home responsibilities.

The traditional Vietnamese home is both a nursery (or day care center) and a nursing home. Grandparents, aunts, and uncles often live with the nuclear family to help care for younger children, providing children with a sense of tradition, educating them in society's moral values, and giving them basics for preschool education. The responsibility gives the elders a sense of worth and dignity.

Grandparents are also moral authorities when it comes to traditions such as the cult of ancestors which is observed by most Vietnamese families, including Catholics. Such ancestor worship reflects the Vietnamese belief in life as a continuous process involving the dead and the living. Ancestor worship may go as far back as five generations.

Grandparents who know about ancestors are priests and keepers of tradition, assuring continuity of thought and ideology in the family.

Most Vietnamese try to make sure there is at least one male descendant in the family because, as adopted from Chinese patriarchal society and Confucian principles, the cult of ancestors requires a celebration involving males. Also, kinship is traced through the male line.

As influenced by Confucian ideology, girls stay at parent's homes only temporarily, because it is believed they belong at the homes of husbands. This is not to say that girls aren't respected; while at home with parents, children usually are taught to care for and love one another equally.

The eldest son assumes the responsibilities of the father while the father is absent. If the father dies, the eldest son is expected to rule the household even though he might be very young. He also becomes the male celebrator in ancestral worship rites. Later in life, it is to his home that his adult brothers and sisters and their families go for ceremonies honoring the death of ancestors. The eldest son is entitled to an extra portion of inheritance to pay for the ritual.

Child-rearing

Con vang no chang biet pho
Con toi no biet si so toi nghe.

A child's weight in gold will still not talk
But my baby can babble to delight my ears.

Vietnamese adore children. An infant is considered a "gift of heaven," whether a boy or girl. The language is full of sayings that take delight in children, and some Vietnamese feel there is no greater unhappiness for a woman than to be unable to bear children. Childless mothers are encouraged to adopt children.

The Vietnamese believe: "Day con tu thuo con tho," that is, the training of a child must begin at the moment of birth. The baby is taught to take care of body needs on cue. For instance, the cue for the child to pass water is "xi" (pronounced "see"), which the adult repeats until the movement is induced in the child.

The Vietnamese baby is attended at all times, so the child never feels deprived of love and tender care. Even while sleeping, the mother, a grandmother, an aunt, or maybe a sister watch over the baby. They sing the baby to sleep, fan it in warm weather, make sure it is covered on cold nights, and tend the child's other needs. During waking hours, adults and older children play with and talk to the baby, teach the baby games, sing folk songs and rhymes, and are affectionate and encouraging.

Though child psychology is not a highly developed science in Vietnam, the Vietnamese have a wisdom about the child's stages. They know, for instance, that a normal child can turn over at 3 months of age, crawl in the seventh month, and begin to walk in the ninth month. ("Ba thang biet lay, bay thang biet bo, chin thang lo do tap di.")

Vietnamese families believe the 3-month-old baby can recognize voices and pay attention to conversations without understanding, and that the 9-month-old child can be taught words. The 1-year-old child is expected to know single words such as "Pa Ma" or "Mum Mum." Language development proceeds fast; by age 2 the child can express ideas in sentences. (This is relatively easy, because Vietnamese verbs don't change according to the sentence's subject and the language does not require inflections.) Around this time also, it is believed that the child can learn the alphabet and numbers from one to 10.

One of the advantages in having a large family, the Vietnamese believe, is that the baby has many people to play with and models to learn from. They believe that older children are the best teachers for younger children, due to closeness in age, thinking, and experience.

Since the family is the basic social unit, children must realize how they fit in. One value they must honor is called "y tu," roughly meaning consideration or thoughtfulness with a glad heart. Also, the child must learn Vietnamese social structure, which precisely defines each person's place. The structure is so complex that it takes years merely to learn the vocabulary of relationships used in daily life: paternal grandfather (ong noi), maternal grandmother (ba ngoai), father's oldest brother (bac), father's younger brother (chu), wife of father's young brother (thim), mother's older sister (gia), and mother's younger sister (di).

Especially if brought up in a large family in a small house (a native home usually had only one or two rooms), the child is taught the value of harmony with others. "Anh em nhu the tay chan" means "brothers and sisters should consider one another as limbs of the same body." In other words, they should not act at cross-purposes.

Large families and cramped quarters also necessitate organization in the home. Activ-

ities are ranked in priorities, and there is a chain of command and much discipline. As the central authority, the father may appear as a cool god to children; children usually go to the mother for acceptance, understanding, and indulgence.

Physical punishment is infrequent in child-rearing; more often the threat is not carried out. It is more typical for parents to use social censure, appeal to family honor, or display displeasure (by frowning, for instance).

In the United States, where families tend to be smaller, where there is more room in the home, and where children are exposed to individualism, Vietnamese child-rearing is bound to change. Children must combine new freedoms with the demands of traditional parents.

Customs and Ceremonies

Vietnam has a rich array of cultural customs and ceremonies, some of which are practiced in the United States.

Most Vietnamese insist on the whole family's presence at dinner time. Children invite elders, starting with grandparents and working down to other siblings. Family members also begin eating according to such rank (which is more usual for families from North Vietnam than South Vietnam).

Instead of birthday celebrations (which Vietnamese are beginning to adopt from the West, but not yet on a widespread scale), Vietnamese families observe death anniversaries of ancestors. There may be five or more such occasions a year. They are solemn occasions, not necessarily tragic, during which family members gather to share pride in common ancestry, review family history, and retell interesting and instructive stories about ancestors.

Children have their day of recognition on the full moon or 15th day of the eighth lunar month (late September or early October). It's called the "Mid-autumn Festival" (Tet Trung-Thu) or "Children's Festival" (Tet Nhi-dong). The children parade around at night with lanterns of different sizes, shapes, and colors, singing praises to the moon or telling stories about it. Sweet cakes are shared by children and parents, sometimes with a cup of tea under the bright, harvest moon.

The Vietnamese celebrate their new year or Tet with the arrival of the new moon (between Jan. 21 and Feb. 19). This is the supreme religious, social, and national festival of Vietnam, representing a renewal of the life cycle in nature and man. The festival requires many days of preparation, and lasts at least three days. To put oneself in the spirit of Tet, one must forget grudges and hostility in favor of self-renewal, tolerance, and generosity.

On the first day of Tet every Vietnamese becomes a year older. This is recognized by a ceremony early in the day called "Mung Tuoi" (Celebration of One's Age), at which the eldest family member sits and receives the good wishes of the others. Each child steps up and presents good wishes, the elder gives a small red envelope (red being the color of luck and happiness) containing a symbolic amount of money.

Tet is also an occasion for families, relatives, and friends to visit, share good food and cheer, and play traditional games.

Vietnamese Names

The correct order is: Last name, middle name, first name(s). Not all Vietnamese have a middle name. Complication comes with a double family name or a double given name. Non-natives cannot analyze such names and the Vietnamese family cannot translate them into English.

Gestures

The Vietnamese beckon by holding the palm down and moving fingers and palm down and back in a pawing motion. The American goodbye wave may seem like "come here" to the Vietnamese because it could be mistaken for the pawing motion. The Vietnamese motion for goodbye is to raise the hand and wave it from side to side.

Other gestures also have special meaning. Beckoning with a crooked finger is used on dogs in Vietnam and considered offensive to humans. And the Vietnamese believe touching someone's head removes his spirit.

The Vietnamese Child in Day Care

The fact that a Vietnamese parent chooses to put a child in a day care center indicates the parent is somewhat accustomed to U.S. life and has some trust in the day care institution. This is basic for building a strong relationship between the parent and the center.

Day care children ages 2-4 probably know their native language better than English. If a large number of the children speak a language other than English, the caregiver should be trained in the basics of that language. Or a translator may be necessary.

Vietnamese children often are taught at home not to ask for things they want. Although some find ways to get what they want, the caregiver should pay attention to what they might need, trying to anticipate needs and read nonverbal indications. Otherwise, the child might become frustrated and perhaps try to take things away from other children.

Because of culture and language differences, Vietnamese children may be shy at first. Give them time to feel things out. Encourage their participation by doing group activities such as singing easy songs or playing games.

Many Vietnamese children are clever with their hands. Preferred activities may be drawing, painting, or building things.

Vietnamese children also are raised to expect a structured environment and timetable, so it is easier to handle them once they adjust to a routine and know what to expect.

Language

Here are some common Vietnamese expressions which might be useful in dealing with Vietnamese children and parents.

Chao Ông (cha/oo ohm)—Greetings to the father
Chao Bà (cha/oo bah)—Greetings to the mother
Chao Em (cha/oo m)—Greetings to the child
Em tên gi? (M ten yee)—(to child) What is your name?
Em mây tuôi? (M moh/ee tu/e)—How old are you?
Môt (mohk)—One
Hai (hi)—Two
Ba (bah)—Three
Bôn (bohng)—Four
Nam (nahm)—Five
Sáu (shah/oo)—Six
Bay (bah/ee)—Seven
Tám (tahm)—Eight
Chín (chin)—Nine
Muoi (mu/ee)—Ten
Em an di (em ahng d)—(to child) Eat.
Em ngu di (em naw/e d)—(to child) Sleep.
Em nói di (em no/e d)—(to child) Speak.
Em choi di (em chaw/e d)—(to child) Play.
Em cuoi di (em coo/e d)—(to child) Smile.
Em dung dây (em dun yea)—(to child) Stand up.
Em ngôi xuông (em gaw/e soong)—(to child) Sit down.
Em nam xuông di (em nahm soong)—(to child) Lie down.
Em hát di (em ha d)—(to child) Sing.
Em nhay di (em nyay d)—(to child) Jump.
Dung khoc (dun couc)—Don't cry.
Dung chay (dun chi/e)—Don't run.
Dung vô dó (dun go da)—Don't go in there.
Dung ngôi do (dun go/e da)—Don't sit there.
Em dau không? (em dow ca/on)—Are you hurt?
Em an không? (em un ca/on)—Do you want to eat?
Em uông nuoc không (em uwn nook ca/on)—Do you want a drink?
Em mêt à? (em mot ah)—Are you tired?
Em di không? (em d ca/om)—Do you want to go?
Em dói chua? (em daw/e chew/a)—Are you hungry (yet)?
Em an com chua (em an calm chew/a)—Have you eaten?
Em an rôi (em an roy)—I have eaten.
Em no rôi (em nau roy)—I am full.
Em dau (em dow)—I am sick.
Em muôn di cau à? (em moon dee caw ah)—Do you want to go to the bathroom?
Em muôn thay guan ao không? (em moon tie/e woun ow ca/on)—Do you want to change?
Mac áo vào! (mac aw ya/u) - Put on your dress or coat!
Di giây voi! (d yea ya/e)—Put on your shoes!
Doi o dây (da/e a/u day)—Wait here.
Doi tôi (da/e toy/e)—Wait for me.
Doi toi o dây (da/e toy/e a/u day)—Wait for me here.
Doi ba o dây nhe (da/e bah a/u day nya)—Wait for Daddy here.
Doi má o dây nhe (da/e ma a/oo day nya)—Wait for Mommy here.
Ba dên kià (bah done key/a)—There's your Daddy.
Má dên kià (ma done key/a)—There's your Mommy.
Em gioi lam (em yau/e lum)—You are very good.
Em ngoan lam (em nywan lum)—You have been very nice.
Mai gap em (my yap em)—See you tomorrow.
Ông vê (ohm yea)—(to the father) Goodbye.
Bà vê (bah yea)—(to the mother) Goodbye.
Ông bà vê (ohm bah yea)—(to both parents) Goodbye.
Tôi di vê gio (toy de yea yuh)—I am going home.
Cam on (cum on)—Thank you.

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Learning Ethnic Awareness

Adults are often dedicated when it comes to teaching children how to tie shoes, pick up toys, and eat with a fork, but they frequently leave the development of attitudes and values to chance. Helping such development is a challenging task, because each child responds uniquely, filtering current experiences through past experiences and through a combination of personal characteristics. The child picks up certain cues and ignores others, depending upon capacity and readiness to see, remember, and summarize.

Of all the attitudes and values which the child should be helped with, those concerning ethnic identity deserve high priority.

How Children Learn Ethnic Awareness

The most important persons in children learning ethnic

identity are the significant adults in their lives: parents and family, teachers and friends.

Identification with Parents

Identification begins early and is ethnic in part. "My mother is black and I am black."

"I am like my mommy."

The child may not verbalize this, but is deeply conscious of it. By age 3-4, many children will comment on skin color, hair, eyes, and height, especially if they're in an environment where physical characteristics are discussed in an accepting way.

Identification with Others

The peak time for learning about ethnic identity, one's own and others, seems to be from age 3 1/2 to 4 1/2. Primary identification with the parent has already taken place and identification with others is increasing rapidly.

A 3-year-old commented to a black day care director, "You look so chocolate, I could eat you up!" A white parent said her 3 1/2-year-old girl asked about her friend. "How come she is such a pretty black? Can I be black?"

The child is becoming aware of other children. How the child is like and unlike peers is increasingly important.

A 3 1/2-year-old black girl remarked while her hair was being combed, "I like ponytails because my hair makes curls." A 4-year-old asked why a Taiwanese boy's eyes looked "that way."

Mary Ruiz in Lubbock suggests having a full-length mirror for a child to view the whole body as a means of developing self-awareness. Adults can stimulate observation by asking about physical characteristics. This becomes the basis for discovering likenesses and differences in others.

Dorothy Alexander in Dallas and Terry Procter in Brownfield find magazine pictures of children from many cultures, mount the pictures, and encourage children to compare themselves to the pictures. By looking in a mirror, a child can identify his own features, then compare eyes, hair, and clothes with the picture.

Asking Questions

Questions and comments about people's appearance start soon after the child is comfortable in speech, around 3 years. Questions often have to do with color of skin, hair, or dress.

Children quickly learn to judge whether their questions are appropriate. When questions are answered honestly, accurately, and in a way the child can understand, and if the non-verbal ones are positive, the child feels comfortable and accepted.

Children feel "It's okay to ask questions, and it's okay to ask these sorts of questions." They learn that it is a good thing to be curious and excited about the world. They can focus on the answer if they sense that there is no hesitation or uneasiness in the adult.

The child's reaction to adults has broadened beyond family to include other adults whose opinions are valued.

Unspoken Messages from Adults

Children pick up voice tones, facial expressions, and physical actions of adults. If voice changes occur during discussion of an ethnic group, the message gets through to the child even if the words are neutral. The child receives other clear impressions while noticing who is invited into the home and who is talked to at the door but not invited in. And the way the child's hand is gripped while being led past a given ethnic group conveys the adult's feelings more clearly than words.

Other Messages

Influences from the child's environment determine much of what the child learns. TV programs, music, dolls, books, pictures, and magazines have an effect. If media, for instance, depict only one group of people, the message is that the group is more important than others.

Responding non-verbally, a child's hug can say more than words.

So the child picks up racial attitudes from many sources. The child may be receiving negative messages even when the parent doesn't consciously give them, or doesn't give them at all. Learned prejudices may not be expressed by the child until much later, leaving the parent bewildered as to where the child learned them.

Understanding Prejudice

Prejudice can be a set of negative attitudes and perceptions about a group which are based on emotions rather than fact. Prejudiced people ignore the behavior and characteristics of individuals which do not fit preconceived feelings. Prejudiced people tend not to accept individual differences.

Prejudice can be a social issue for which government assumes some responsibility with laws, regulations, and policies. Prejudice can also be dealt with by individuals.

Does prejudice exist in children's programs? Yes, in relations between children, in adult-child relationships, in adult relationships, in learning materials, and in other parts of the classroom environment.

To effectively serve children from various ethnic and cultural groups, we must consider relevant prejudices which, to some degree, everyone has. The first consideration must be our *own* responses to race and ethnic groups, and characteristics such as hair texture, size, and skin color. (That is why this section is called "Learning Ethnic Awareness" rather than "teaching ethnic awareness"—the awareness must be learned by everyone rather than taught by one group to another.)

Do we have different performance expectations based on superficial values such as skin color? Do we have prejudices about rich and poor people, about the well-educated, about sexual roles or age?

Everyone, to some degree, acts on conscious or unconscious prejudices—prejudices that can harm children. Once the prejudices are identified, they have to be unlearned. Unlearning them is harder than learning them but it can be done.

There are categories of prejudice. Sexism occurs when a caregiver tells Karen that she should let the boys lift the box because it is too heavy for girls. Ethnic bias is evident when black children are paired with other black children, Asians with Asians, and whites with whites, rather than letting children choose partners. Class prejudice occurs if a teacher pays more attention to children whose parents are economically well-off or have influential jobs.

Racism

Children have frequently been the victims of racism—the belief that one race is superior or inferior to others.

Consider language. Some children speak colloquial English which is peculiar to an area or group. Such dialects are established before the children reach age 3. They help establish the child's identity and form a bond between individuals and the group.

These children can understand formal English; they can follow directions and understand conversation. But they speak in their own dialect. Unfortunately, many people disapprove of the dialect and the person who speaks it.

Dialect should be appreciated as an additional, special language. (Remember when, as a child, you were admired for speaking "pig Latin"? You could talk to your friends secretively. It was never assumed that "pig Latin" would replace standard English. But used at the right time and with the right people, it communicated and made you feel special.) Sensitive caregivers do not reject dialect, but rather help children learn and use standard English as an alternative language so they can get along in a variety of environments.

Sometimes racism is difficult to recognize. An example is allowing white children to lead activities that require thought while having minority children run errands or clean up.

Ethnocentrism

Ethnocentrism is when people believe that their ethnic group is better than others.

In America there are many ethnic groups with unique characteristics; members of each group feel pride and respect for the groups to which they belong.

But when the pride grows out of proportion and other

groups are perceived negatively, it becomes ethnocentrism, a form of prejudice.

For example, ethnocentrism frequently concerns standards of dress and beauty, such as disapproving of Afros or African braids. Another example would be scheduling day care activities which would conflict with the home's traditional ethnic celebrations or celebrating the holidays of one group while ignoring others.

Classism

Social classes are organized according to such factors as occupation, amount and source of income, level of education, and place of residence. Upper class, middle class, and lower class may overlap but in every American community, some groups have more prestige, power, and wealth than others. America is a class-oriented society.

In classism, characteristics associated with a class are assigned to individuals from that class, even if the individual doesn't have the characteristics. Expectations are not based on the unique qualities of the individual but on traits assigned to the class as a whole.

The Need to be Conscientious

Children know whether people accept them and their cultural backgrounds. Children listen and watch. If words and actions relay positive messages, they learn to trust. The stage for learning is set and the children feel good about who they are. If children's cultural and individual differences are *not* accepted, children feel overlooked, ignored, and that their cultural identity is a handicap. They learn shame rather than pride.

Neither you nor anyone else automatically knows how to recognize and accept differences in people. It's a learned skill. It involves knowing about human development, culture, and how culture determines viewpoints. Learn this skill and use it to enhance children's programs.

Culture and Learning

Many factors affect how the child learns. Some, such as mental ability, are not determined by culture. But many learning factors *are* greatly influenced by culture, including the family's child-rearing practices and the child's style of communication, motivation, and learning.

Culture and Child-rearing

Consider, for instance, the assignment of responsibilities. Older children are role models and sometimes share responsibility for younger children, especially among ethnic groups of color and low-income families. Provide them with leadership opportunities to build upon this sense of responsibility.

Also consider the children's home roles based on gender. Two 4-year-old boys were fighting furiously in the homemaking center. Toby screamed, "Daddies do not wash dishes." Just as loudly, John screamed, "Daddies do too wash dishes." Ms. Aguilar turned the argument into discussion, and it became evident that each boy was correctly describing his father.

In some homes, boys have more leadership roles than girls, even if the girls are older. Girls may need encouragement to perform such roles at the center. To avoid putting the child in conflict with home values, help *parents* understand why girls can benefit from leadership experiences.

Some parents stress the value of stick-with-it-ness, especially important for difficult learning tasks.

The way children get along with others is a central value in many homes. Since many learning tasks are social, these children have already developed a key learning skill. (We must remember that different families define "good human relations" differently.)

In short, home culture affects child-rearing which in turn partly determines how children approach learning tasks. Caregivers should try to build on such attitudes.

Warning: If some of the

Adult supervises while giving a child the opportunity to help care for another child's injury.

child's attitudes hinder learning progress, try to work with parents to help the child develop other attitudes useful in learning.

Tommy entered day care at age 4 with a reputation for being impossible in a group. He quickly became fascinated with the toy blocks, played with them alone, and had no problems. But when other children started building complicated structures and using them cooperatively, Tommy would sometimes jump up and kick over their constructions.

The next few days the caregiver quietly observed Tommy. She learned that he enjoyed the shapes and stacking of the blocks but couldn't understand how the other children were using them. Because his family was poor and isolated, he had never seen many of the other children's creations, nor had he been allowed to be creative in other programs.

He was frustrated and wanted to destroy what he couldn't understand. By working with Tommy, his parents, and the other children, the caregiver helped Tommy to be curious rather than resentful.

Culture and Communication

In addition to creating feelings of kinship with others, communication is central to learning. And culture is central to communication. (See Part III of this book.)

Consider languages.

Some children are bilingual. This is an advantage because the child has two frameworks for plugging in new information. It's a disadvantage only if instruction is in the second language where fluency and vocabulary are not sufficiently developed.

If the child doesn't speak the teacher's language well, the teacher must not assume inability in other areas. Encourage the child to retain the first language and the sense of self invested in that language. And help the child improve his skill in the language used at the center (probably English).

Children may have few opportunities to improve in a second language at home. They may not get feedback on pronunciation, meanings, rhythm, tempo, intonation, or grammar. Help by encouraging them to talk in the second language. Praise their efforts. Use posters, pictures, and other visuals to introduce new words and concepts.

In addition to verbal communication, eye contact, facial expression, touching, and body movement are used to communicate. *How* they are used is related to personal styles and culture. In some groups, for instance, eye contact is encouraged among peers, but not between children and adults. The child may be expected to look down and show humility when being complimented or scolded, and to look directly at you and smile when greeting you. To the extent such differences are accepted, children will be encouraged to communicate freely. As they reveal strengths and weaknesses, we will be able to individualize their learning experiences, and thus expand opportunities.

Culture and Motivation

Remember how some things have been easy to learn and others difficult? Probably the difference was motivation. Children, like everyone, learn best what they *want* to learn.

Children of different cultural groups are differently motivated. What motivated you as a child may not motivate the children you teach. Some people wrongly conclude that some children *can't* be motivated.

Caregivers and parents must search together for what works.

To be motivated, children from every culture must understand what they are dealing with.

Mung had never seen a U.S. policeman. When the classroom helper placed the jigsaw puzzle of a policeman in front of Mung and said, "You can have first turn because you're new," Mung looked at the policeman's picture on the puzzle box and was bewildered. The helper caught on quickly and explained to Mung about policemen, using the picture on the box as a visual aid. Together they did the puzzle and Mung smiled.

For children to be motivated, activities should be related to the children's lives and culture, as well as appropriate to the age and maturity of the learner.

To interest children of var-

ious cultures, use books with various cultural orientations. Let children use their native language to tell experiences and favorite stories. Let them teach their language to each other. And, of course, be sure materials are free of prejudices.

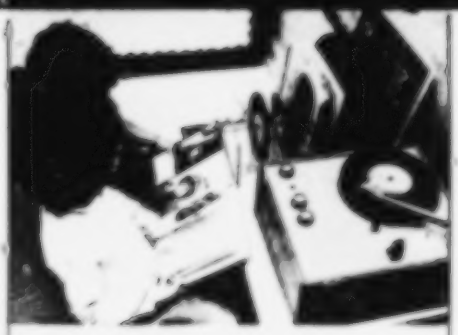
Use make-believe play to help children form accurate images of other cultures. Such activities build feelings of ethnic acceptance even of groups not at the center.

Culture and Sensory Learning

Everyone has a preferred way of taking in information: by hearing, seeing, or feeling. To learn, many people use two or more senses at once; they focus on more than one sense. Children develop a preferred sensory learning style at an early age, and cultural background is relevant to the development.

Visual learners favor picture books and displays, notice details, and may learn by looking at models.

Why do children usually prefer one learning style? The answer is not fully known. It *is* known that learning which allows a child to use his or her "best" sense is the one the child chooses most often. This does not mean that something is wrong with the child's other senses, only that the child gains more information through the preferred sense.



Auditory learners want to hear stories or listen to tapes and recordings. They like spoken explanations more than models and enjoy talking more than drawing. They can sit and listen without being otherwise active.

Children who want to play with blocks, puzzles, and other toys are "tactile" or "kinesthetic" learners. They like doing and handling things, contact with others, and experimentation.

Culture and Cognition

Cognition has to do with thinking and processing information about the environment.

People are *field-independent* processors if they first focus only on one part of the environment. They notice small parts of the picture first, then the whole picture. *Field-sensitive* processors look at the whole picture and then move to individual parts. Culture largely determines the child's cognition style.

Betty Hargraves in San Marcos mounted pictures at eye level by the block center to stimulate her 4-year-olds. The pictures showed young children building and using a network of roads, tunnels, and buildings. Two children studied the pictures, then began building a similar structure, checking each detail with the picture (field-sensitive processing). Two other children looked briefly at the pictures to get a general impression (field-independent processing), then began building an original design and using many sound effects as they pushed toy cars, fire engines, and motorcycles over the roads.

Field-independent children focus on the task and are relatively inattentive to the field; that is, to nuances and circumstances surrounding the task. They give little attention to social nuance; enjoy competition; seek recognition and achievement through individual effort; are absorbed in their work; set their own strict standards and approve of themselves when they meet the standards. When they seek recognition from adults, they are usually wanting to make sure their work is correct rather than to gain the adult's approval.

Field-sensitive children share a more intimate relationship with peers and work together to achieve a common goal rather than compete.

Field-sensitive children are aware of the "field" as well as the task, aware of nuances

and circumstances surrounding the task. They share a more intimate relationship with peers and cooperate to achieve common goals rather than compete. They often relate to adults as they do to peers, preferring to interact closely and express affection and other positive feelings. They are greatly influenced by the approval or disapproval of adults. They often *ask* for approval: "Is this how you wanted me to do it?"

Adult Teaching Styles

Adults are learners, too.

A teacher's learning style is not necessarily the style that he or she teaches with. Many teachers who are field-sensitive rely on field-independent teaching. This is probably because the latter is the traditional teaching method, the one the teachers were taught as children.

Field-sensitive Teacher

1. Gives physical and verbal expressions of approval and warmth.
2. Expresses confidence in child's ability.
3. Uses models, asks children to imitate.
4. Emphasizes broad concepts.
5. Personalizes study material.

Field-independent Teacher

1. Has formal relationships with children.
2. Encourages independent child achievement.
3. Encourages focus on specific task.
4. Focuses on details of study materials.
5. Emphasizes facts, principles, and discovery approach to learning.

The most visible feature of field-sensitive teaching is an open and expressive teacher. The field-sensitive teacher concentrates on students' feelings. The field-independent teacher concentrates more on subject matter.

Work to discover the children's preferred learning styles and use a teaching style to match. This is not to suggest that you will be able to use both teaching styles with equal ease. People tend to teach best the way they learn best. But if you have a child who is having trouble, try a different teaching style.

Building Bridges Between Home and the Child's Program

To meet the needs of each child in a program, family and staff must understand, respect, and support one another. They must view each other as unique and important. Otherwise the child is caught in a conflict between home values and the values of the day care center. The child could be bewildered and emotionally hurt.

Parents and staff must trust each other and work as a team, sharing insights, information, and ideas. The parents' role is sometimes underestimated, both by staff and by the parents who might not fully value their skills in comparison to child care "experts."

Reaching Out to Parents as a Resource

Parents are perhaps the most important resources for a program. In the development of ethnic identity and awareness, parents provide the child's main reference point and are the first and strongest models for the child's behavior, language, and thought. Parents best know the child's likes and dislikes, fears, experiences, family patterns, and approaches to the world.

Parents should be encouraged to feel that what they have

Butcher paper on a door made a good display area for parents in one center to write greetings in their native language.

to offer is valuable. They can contribute to the child's program in at least three areas:

1. *Communicating home values.* Parents can furnish information about what they want the child to experience, how they want the child to relate to people, and what habits they consider important. This is crucial information for the caregiver.

2. *Ideas for cultural activities.* Parents, because of their intimate understanding of the child and the home, can suggest activities which meet the child's needs and support the child's home life. The activities may be new to the day care program and can be enjoyed by all the children.

The child benefits emotionally and intellectually if activities fit his lifestyle. This is especially true if parents and caregivers find ways for parents to do things in the home which reinforce day care experiences.

3. *Help for the classroom.* Parents can come to the class and share something of themselves and their families. Parents concerned that the children do not receive enough variety of ethnic food sometimes supply such food. If facilities prepare their own snacks, parents can contribute *ideas* for ethnic foods. Parents can also share information about celebrations which the family observes, and music, dances, books, games, and toys that are unique to a family's culture and interesting to the children.

Initial Information from Parents

When a child enters day care, centers usually request the child's age, sex, information about parents, and facts about health and safety. That is not enough; there is other information parents will share if they know why it is needed and believe you are interested in the child and them. Personalize the way parents are approached for information such as the following:

1. Child's full name, the name the family uses, correct pronunciation for the names. Note: Correct pronunciation is whatever the parents choose to use.

Tyler day care director Rosa Thomas supplied parents with strips of paper to write their full name and their child's name. Then she put the papers by the front door on a big homemade bulletin board and labeled it, "Meet our friends."

2. Names and information about the child's special friends and pets. List everyone your child might talk about or would like the teacher to tell others about.

Mae Fitz in Sinton says that she makes stick pictures of each child's family, the children are thrilled to have the names of friends and pets included. They never complain about Mae Fitz's drawings.

3. The language spoken in the child's family—words and phrases the child knows. These include greeting terms, and terms of affection and appreciation of others. Fill in the following list. Next to the English words, print the words in the family's language. (Each child at the center can learn the expression in each language.)

English	Family's Language	Pronunciation
Hello		
Goodbye		
Thank you		
I like you.		
This is fun.		
Yes		
No		
Birthday		
One, two, three, four, five.		
Come and see.		
Others:		

4. Holidays, cultural celebrations, and other special occasions celebrated by the family. When are they? What is their purpose? How are children involved?

The Arden family has continued a German custom begun two generations ago of picking flowers for a family member celebrating a birthday. Recently Jeanie helped her daddy dry, mount, and frame wild flowers and mail them to Grandmother Arden as a birthday gift. Jeanie was pleased and impressed. So was Grandmother.

What highlights from celebrations could the child share with day care? Snapshots? A recording of family singing? A poem by one of the children?

A Peruvian mother shares a favorite salad by letting a group of children slice the eggs, avocado, and cooked vegetables before serving for lunch.

A Friday night custom in a Jewish home is blessing the Sabbath candle.

5. Description of family customs. Examples could be such activities as going on breakfast picnics in the summer or planting bulbs in the fall.

6. List of special skills of family members which could be shared to enrich day care (such as making kites, drawing, playing an accordian, whittling wooden figures).

Visits by Parents

Visits by parents and others focus on what is meaningful to the child. Parent, child, and caregiver should plan visits in advance, and all be pleased about it.

A child enjoys having a parent come to visit and showing him something she likes to do.

Marco Hill in Galveston walked into the classroom of his 5-year-old son with an enormous acorn late one morning. The boy saw his father and yelled, "I don't want to go home." Marco's motives were the best—he had found a special seed to add to the children's collection. But the child was not prepared for a drop-in visit and was upset by the misunderstanding.

Parent involvement can be as simple as a five-minute visit or as complicated as bringing different ethnic friends to dance and sing for the children over a period of weeks.

Frequently parents aren't sure you will think what they have in mind is important or will fit your schedule. They may need encouragement and help. Here are some ideas:

- Tell parents you want to collect cultural items.
- For a special activity, ask to borrow props which parents have or can get. Examples are a tortilla press and the Jewish Menorah and candles.
- Put out an SOS. For example: "The 5-year-olds don't have enough pieces of bright-colored washable material, a yard square or bigger, to make pretend ponchos, turbans, scarves, wrapped skirts, and other culturally oriented clothes. Can you help us?"
- Invite parents to demonstrate special skills relevant to culture, such as Japanese paper folding, putting on an Indian sari, or making German Christmas cookies.
- Ask parents to teach songs related to culture. Invite the parent to participate in related activities and to teach the song.

Ongoing Communication with Parents

There should be continuous communication between parents and staff concerning the children's needs and activities, and the operation of the facility.

Learning what the child is experiencing at home. Communication with parents is crucial, especially for children who do not grow up in ghettos or barrios with known ethnic definition. For example, a black child may not eat "soul food." The caregiver who thinks the child knows about such food is making an assumption rather than reinforcing the child's home environment.

Evaluating program activities. Parents are in a unique position to evaluate the child's response to day care activities, but often their ideas are not shared with the staff with the view of improving the program.

Encouraging constructive feedback from parents can challenge and benefit a facility.

Including parents in planning. The opinions of parents may be solicited via monthly questionnaires and interviews. Over a period of time, all parents could be formally questioned about attitudes and ideas on your multicultural program. To encourage frank answers, sometimes ask other parents to do the interviewing rather than staff.

Encouraging positive ethnic awareness in children. Here again, working with parents is crucial. For most parents, especially those who are uncomfortable in large groups and meetings, one-to-one conversations and regular small group meetings can be a key to openness and trust when exploring children's attitudes about ethnic identity. The following questions can be starters:

- When were you first aware of your ethnic identity? How was it important to you?
- What difference has your ethnic identity made for you?

■ When was your child first aware of ethnic identity? What does it mean to your child?

■ In terms of ethnic identity, what do you worry about for your child? What situations will your child face?

■ What skills, knowledge, and experience will your child need in order to come through challenging situations in a healthy way?

■ What can be done in our group to help the child gain skills, knowledge, and experience? What can be done at home? What problems must be overcome? How?

■ How do you want your child to change because of involvement in a multi-ethnic program?

■ How can we involve other parents, and gain their ideas and concerns?

Negotiating with parents. When staff and parents are involved in the day care program, sometimes negotiation will be necessary. It can lead to greater communication and cooperation, increased learning for the child, and less tension for everyone. Remember, negotiation is not one person "giving in" to the other; it is a clarification of what is important to each.

Other Resources for Building Bridges

There are community people in addition to parents who could talk to the children about ethnic identity in general and specific ethnic identities. Ask them to share hopes and ideas with the children. Also, libraries have relevant information. A lending library could be developed with books relating to ethnic concerns. If available to staff and parents, fruitful discussions could be stimulated.

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PART II

Enriching the Environment

What is the child's "environment?" It's everything around the child, including toys, clothing, foods, and furniture; sights, sounds, and smells—everything. And all can be adjusted to meet the needs and interests of each child.

Children need a stimulating environment to thrive and learn. The environment should provide for age-appropriate experiences, experiences relevant to the child, realistic learning goals, acceptance of individual differences, and caregiver attitudes that foster creativity and curiosity.

Look around your facility inside and outside. Does it look like a place where families are respected and children are enjoyed and stimulated?

Reno and Bianca walked down the hall of their daughter's day care center. Bianca sniffed the air. "That marvelous smell must be coming from Rosina's room. The children are making their soup-of-the-week. Let's hurry."

An aroma can invite people to enter a classroom. What else welcomes? Pleasant sounds, pretty colors, living things, a sense of order. Items placed so they seem waiting to be used, others placed to look at. Many choices. Space in which to move around, sit, lie down. Lots of proof that the environment belongs to children.

Many factors influence the organization and use of the environment: for instance, the need for extra space when Mario's mother makes tortillas with the children; the special occasion being celebrated; the size, mobility, and variety of equipment; the season and weather; and the staff's capability, creativity, and sensitivity to cultural differences.

This section gives many suggestions for using the environment to promote focus on culture. For additional details about the day care environment, see DHR's guide, *Day Care for School-agers.*

Cultural Focus: Involvement and Variety

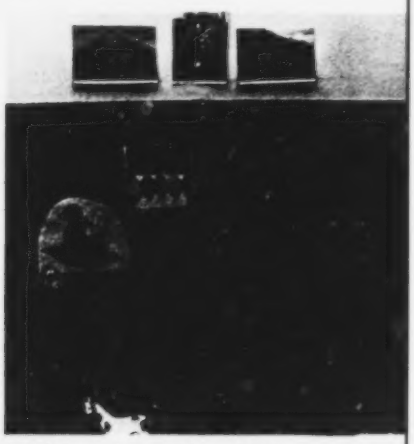
Focusing on cultures in a program encourages parent and community involvement and support of your program.

An Indian father tells how his son's enthusiasm over an 8-foot totem pole the children painted in day care influenced him to help the teacher with other cultural activities.

But perhaps even more importantly, focusing on culture promotes variety and flexibility in the program and allows for unusual, exciting activities.

Dolls are dressed in clothes typical of Navajos. Foil and cord make a "silver" belt, cut-straws and beads make a necklace, and plyboard with shoelaces make a cradle board.

Mary Gregory of Killeen recommends creating an environment with many aspects of one culture. For example, use Indian clothing for dress-up, eat foods Indians ate, make tom-toms, use clay to make pottery, and make Indian puppets with headdresses and braids.



A felt board provides children a way to retell stories or dramatize activities. Pieces are made from interfacing by tracing figures and coloring with felt pens.

Mounted pictures illustrate Navajo work, tools, and clothing. A weaving loom (purchased or made from wood pieces) and books are enjoyable additions.

Katie Butler, Galveston, shared ideas for stimulating interest and understanding of the Navajo Indians as they lived 30 years ago.

She suggests reserving an area at least six feet wide for a make-believe hogan (a Navajo mud and log building). She used shelves as walls with a door opening to the east. Sheepskins and blankets were used for bedding, spread out for sleeping and rolled up when not in use. Hides and wool rugs were used as floor coverings. Dishes and sticks for firewood were kept in a box. Small chests and bags hung on nails were used for storage. She points out that dress-up clothes can include long skirts of cotton or satin, velveteen blouses, blanket shawls, and head scarves for females; and pants, shirts, headbands, and straw hats for males. Both can wear silver belts, bracelets, necklaces, rings, and earrings.

Add accessories to the block area to stimulate dramatic play. Animal shapes are drawn on 1-inch thick soft foam, colored with felt pens and cut out. People are made from twisted pipe cleaners padded with cotton and covered with stocking pieces. Use felt pens to make faces, yarn for hair, ribbon for headband, fabric for clothes, and cardboard, yarn, and flannel for cradleboard.

Create an area for an Indian trading post and provide squares of cloth, shirts, yarn, cooking utensils, buckets, and canned food. Include items the Indians might bring to trade, such as woven rugs or blankets, necklaces, silver belts (made from foil and cord), pinon nuts, and hides. Use play money.

Culture and Toys

A caveman's child saw the heavy clubs hunters carried for protection; a pioneer child watched men build a corral; another child watched his mother decorate a birthday cake; and a kindergarten child ran to the fence to watch the safety patrol raise the flag.

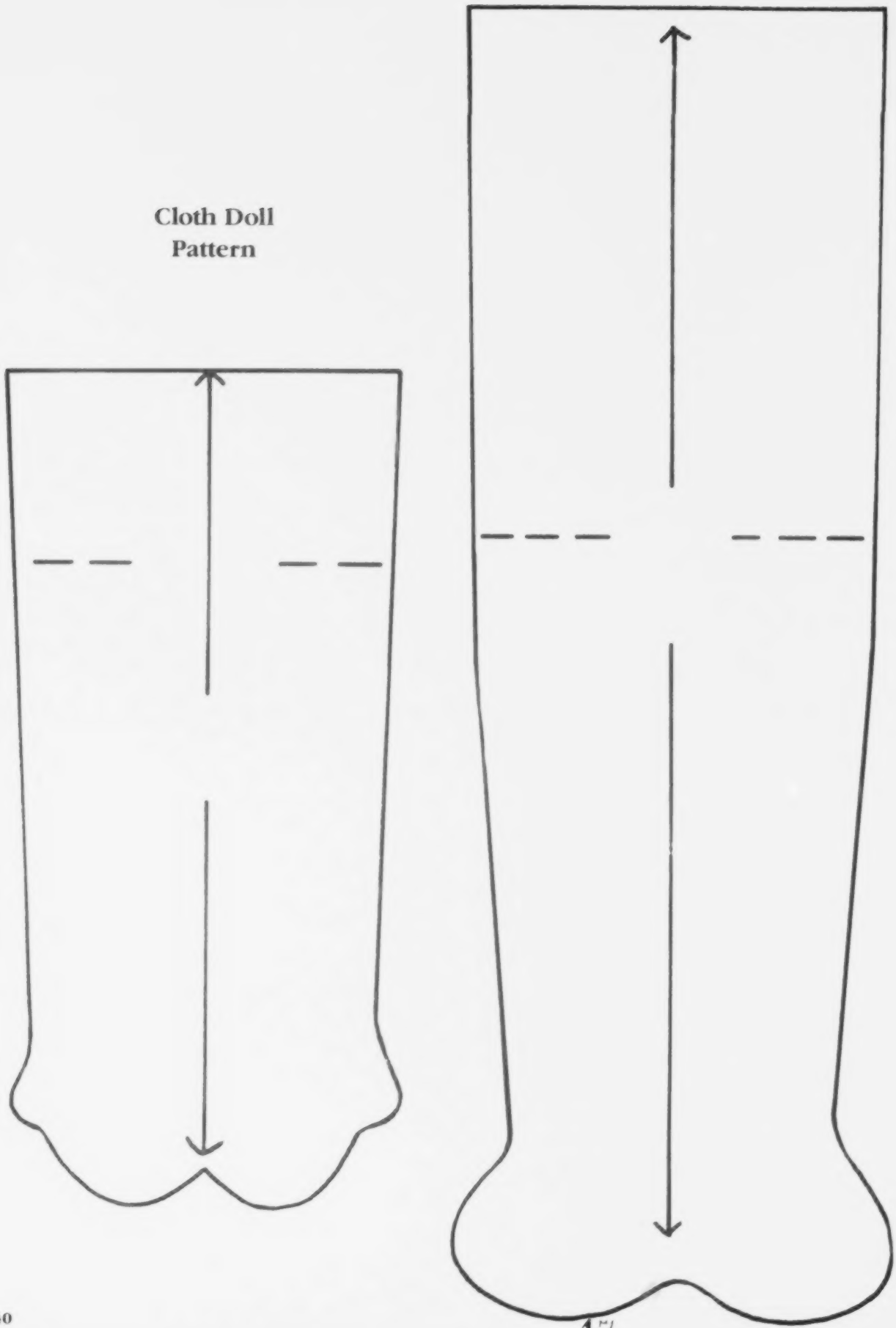
Each of these children used toys to learn about what they had seen.

The caveman's child picked up a stick and pretended to fight while the hunters watched. The pioneer child and a friend carefully cleared a space, circled it with stones to form a corral, and in it placed the cornstalk horses made by granddad. The third child made mud cakes outside, with flower petal decorations and twig candles. And, with the teacher's help, the kindergarten child made a toy flag.

Children have always used toys as tools for learning, although the toys differ according to culture, resources, and other factors.

That is why toys are appro-

Cloth Doll Pattern



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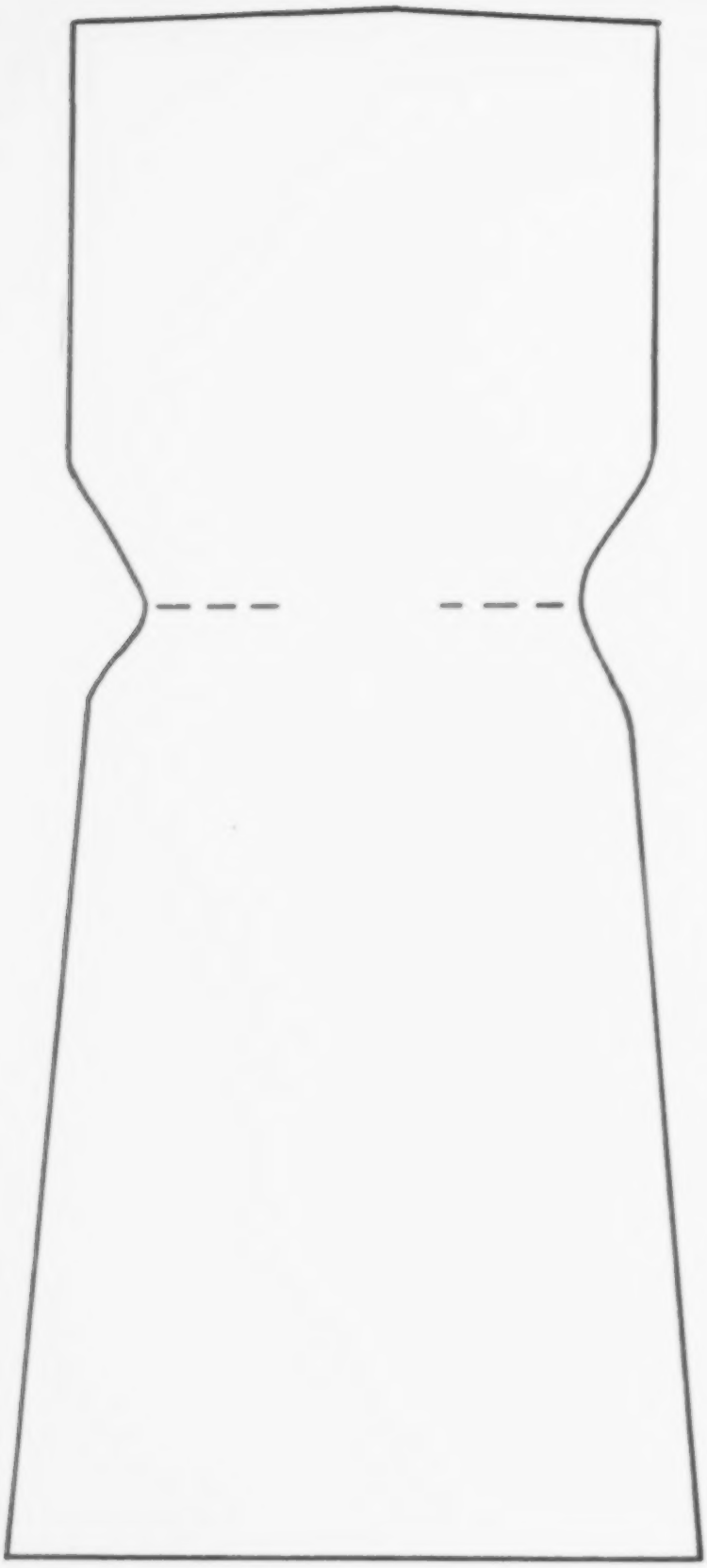

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priate for helping children learn about various cultures.

Using Toys to Represent a Single Culture

The violent aspects of the cowboy life style have been glamorized in movies and have great appeal for children.

That is the reason we are using the cowboy culture as an example for representing a culture with toys. Children can learn to appreciate the real cowboy's life and culture.

A real cowboy teaches how to manipulate a rope.

Margaret Wallace, Austin, has shared her classroom horse with many teachers. Now her daughter, Judy, uses it for her Elgin kindergarten class.

Margaret's husband built and painted the sawhorse; used goatskin hair for a mane; attached leather ears and a rope-braided tail; and put a real saddle on it. A bridle, with a bit, reins, and shortened stirrups, makes the horse look even more life-like. In addition, the fun of "riding" when dressed up in hat, chaps, and boots, allows children to learn the equipment parts and how to mount a horse.

Another "horse" was made by putting a saddle over a wooden box.

Judy says that bandanas and straw hats can also be used to play cowboys. The bandanas can be tied around the neck and pulled over the nose when riding in dust, and dipped in the creek to wash off a hot, dirty face.

Bertha London, Marlin, suggests providing a slicker for the cowboy. The slicker was used by cowboys as protection against rain and cold. They kept it tied behind their saddle until needed.

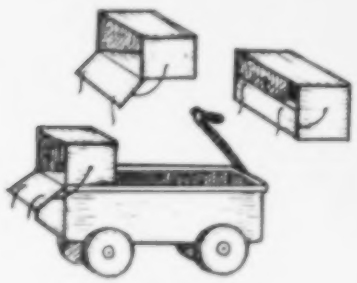
Make a slicker with cloth or heavy brown paper and attach cloth strips or string to each side to fasten around the child's neck.

Elizabeth Merrill, Dallas, suggests making ropes out of braided panty hose. "They are durable, flexible, easy to untie, and don't make rope burns."

Encourage outdoor cowboy play by furnishing stick horses and adapting equipment to represent parts of the cowboy culture:

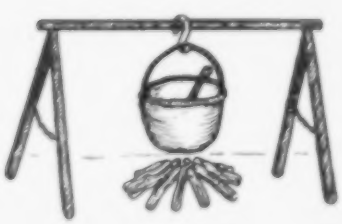
- Bed roll. Fold a blanket in half lengthwise and then fold it again. Roll it up and tie with a panty hose rope. Children will learn to stretch the blanket and slicker out on a flat surface and roll them, if you demonstrate and help them get started.
- Corral from tires. Lay tires on the ground in a circle for a temporary corral. Sink them in the ground upright (possibly using cement) to make a permanent structure.
- Stationary horses. Fasten a bridle (piece of cord or rope) to one end of a sawhorse, rail fence, barrel on its side, or anything else the children devise. An old cloth placemat or folded cloth can be used as a saddle.
- Chuck wagon. Attach a cardboard box to the back of a wagon. The long box flap at the back can be adjusted to

open and close so the box can serve as a work shelf or pantry. Run a cord from the holes in end of flap through the side of the box, and pull it further through the box to close the shelf. The extra length of cord can be secured in a slit cut in the flap.



chuckwagon

• Campfire. Have pieces of wood available for children to carry around and build make-believe campfires. If you have a trapeze bar, suspend a pot from it. The children can pretend to ladle food from the pot as the round-up cook did for the cowboys.



campfire

See *Cultural Awareness for Young Children* by McNeill, Schmidt, and Allen for more ideas about the cowboy and pioneer cultures.

Adapting One Kind of Toy to Represent Different Cultures

Adapting a toy to different cultures helps children learn that cultures differ. Represent the cultures of the children in your classroom before representing other cultures.

Purchased dolls can be adapted to many cultures by changing clothing.

We have chosen dolls to discuss as an example.

Betty Creamer, Austin, says, "Cloth dolls, with a wardrobe of cultural and ethnic costumes, add another dimension to role playing. They can be easily made in a variety of skin tones with distinctive hair and features. They're soft to hold and easy to dress.

"The pattern shown here was designed for ease of construction and durability. By zig-zag stitching or double stitching the seams, body pieces do not have to be turned. Arm and leg pieces are joined for flexibility.

"Decide on the number and ethnic identity of the dolls you need for your group. Then plan the skin tone, hair color and length, eye color, and facial expression.

"Doll costumes can be scaled-down versions of the children's patterns shown in the clothing section of this book. Clothing should be easy to put on, take off, and fasten; reinforced at points of stress to prevent tearing; made of easy-to-wash, wrinkle-free fabric; and made with the same regard for color and style as the children's clothes."

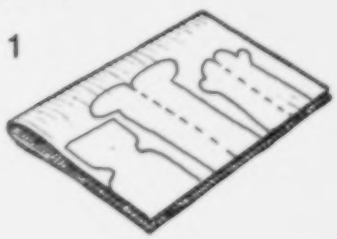
Ethnic Cloth Dolls

You need:
- large scraps of firmly woven double-knit fabric in colors of skin tones
- thread to match
- washable yarn for hair
- washable stuffing

Directions:

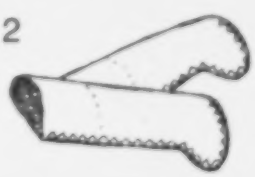
1. Lay pattern pieces (see Page 40) on doubled fabric and cut out. Mark stuffing lines lightly with chalk or pencil.

1



2. Fold arm and leg pieces (right side of fabric out) and zig-zag or double stitch around each piece (as shown). Leave straight ends open for stuffing.

2

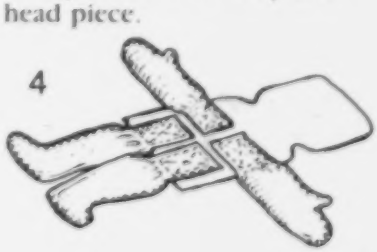


3. Stuff each limb to stuffing line, pushing fabric firmly into place with eraser end of pencil.

3

4. Sew arm and leg pieces firmly to back of body and head piece.

4



5. To attach yarn hair:
• Cut yarn into 6-inch length or longer depending on hair style.
• Lay one row of yarn across top of head (front) and sew 1/2 inch from top edge as shown. Fold top strands down.
• Sew three rows of yarn across back of head. Fold yarn away from top of head.

6. Lay body and head pieces together, right sides out, limbs protruding. Zig-zag or double stitch down each side of body and head pieces.

7. Stuff body and head pieces firmly. Zig-zag or double stitch across body bottom.

8. Using double thread and small even stitches, baste around top of head (1/4 inch from edge). Draw in thread to close top of head, tucking in raw edges. Stitch across gathered opening.

9. Using double thread and small even stitches, baste around doll's neck and draw in thread slightly to better define neck and head. Stay stitch.

10. Arrange hair over top and back of head. If bangs are needed, pull one row of yarn toward the face and trim. Stitch in place with matching thread.

11. To make face, draw on features with permanent felt pen or lightly in pencil. Embroidery.

Wooden Clothespin Dolls

Concepcion Marquez, El Paso, recommends wooden clothespin dolls because they are quick and easy to make and dress.

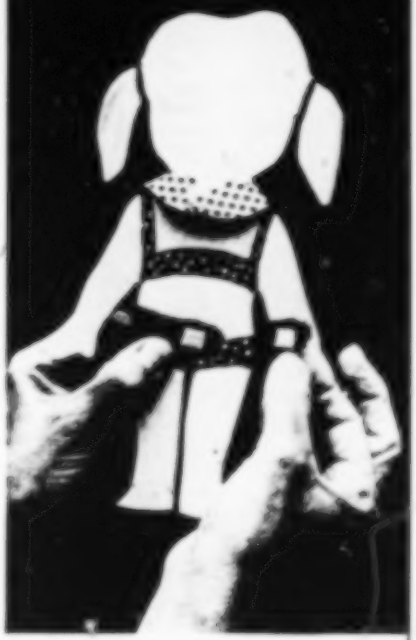
Use felt pens which do not run to paint eyes, nose, and mouth on the rounded part of a straight wooden clothespin. Make hat, arms, and clothes from paper or cloth and glue to the doll. Decorate them with the marking pens.

You can make a dress by cutting out a circle of cloth with a small hole in the center. Gather around the hole with thread.

Note: School-agers can make these dolls. They might like to prepare an exhibit representing many cultural groups.

Paper Dolls

School-age children have played with paper dolls for generations. Using the new plastic- or textured-finished paper, younger children can dress the paper dolls.



Fabric clothes with self-gripping fasteners are easy to put on dolls made from poster board.

Pauline Aycock, Wichita Falls, suggests dressing paper dolls in clothes of different cultures.

Baby Doll

A child can make a baby doll out of a square of cloth. According to *The You and Me Heritage Tree*, this doll was made with a handkerchief in Czechoslovakia.

Jane Jamison used this idea with a group of 3-year-olds. Her instructions:

1. Children place one to three balls of cotton in a square of cloth (smaller than a handkerchief, perhaps a piece of sheet).

2. Pull sides of cloth together and hold while an adult ties a piece of yarn at the neck. Four-year-olds can tie their own by using twist ties instead of yarn.

3. Children put facial features on head with felt tip pens.

Using Culturally Related Toys with Basic Equipment

Children will dramatize activities of other cultures when culturally related toys are added to basic equipment.

Horses and Wagon

This wagon, which can be used with blocks and other toys, is made from a cardboard box covered with contact paper, with wheels attached to dowels. Horses are cut from thick, corrugated cardboard, and colored with felt pens. Navajo figures are made from bent wire shapes covered with cotton and stockings, with fabric for clothes and yarn for hair. Barrels (to haul water), pieces of firewood, and constructed animals can add to the block center.

Baby Cradle

Jane Jamison suggests making a doll's cradle out of an oatmeal box:

1. Cut the box with tin snips.
2. Glue on the top to make the foot of the cradle.
3. Provide soft pieces of cloth for children to decorate and place inside as a mattress.

Cultural Figures

Cut out pictures of people and other figures that illustrate an ethnic group. Glue to cardboard, then glue each to a base. A piece of sanded wood scrap balances easily and supports the figure.

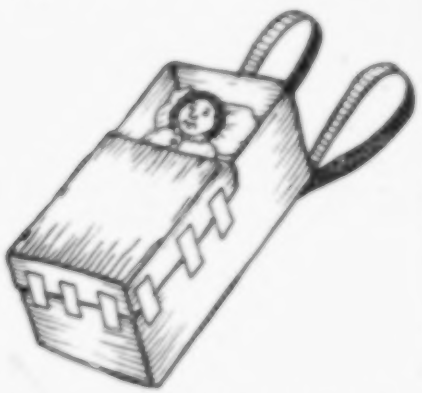
Marian Monroe, Austin, makes accessories for blocks and other needed items by drawing on free-standing wood scraps with felt pens.

She says, "If you need an igloo, draw the outline of the igloo on an oblong scrap. For a Dutch windmill use an oblong piece vertically. Many times you can find a wood piece that looks like it was made exactly for what you need."

Papoose or Cradle Board

Most American Indian girls had dolls. Those who lived in the woods and forests made dolls out of wood, bark, grasses, leaves, pine needles, and roots. Skins or cloth were stuffed with spruce moss. Sometimes the dolls had human hair and painted faces. Corn husk dolls were also made by native American children.

American Indian women carried their babies on their backs as they worked. Their papooses or cradle boards were carved of wood or woven like baskets, with strips of soft leather to strap over the mother's shoulders.



Sharon Thomas McDonald, Austin, designed a cradle board for a small doll from a shoe box. To make one, use any shoe box that will hold a doll well. Cut off 1/3 of the shoe box cover and tape the other end of the cover securely to the box. Use a wide strap or band to hold the box to the child's shoulders.

Using Toys to Explore How Different Cultures Have Met the Same Needs

People need shelter, clothing, transportation, food, water, and heat for cooking and warmth. Different cultures have met such needs in different ways. Consideration of the differences highlights the cultures.

This approach to focusing on cultures is appropriate for older preschoolers and school-agers who have enough experience and knowledge to conceptualize needs and solutions.

Transportation is the need discussed here. (In addition to the examples below, you might study the horse of the cowboy, and the horses, mules, and oxen of the pioneers, followed by the iron horse (train) and riverboats, and finally present-day transportation. Or, instead of following one country's various cultural approaches to transportation, compare the approaches of different countries.

Horse Drawn Transportation

Use small, sturdy cardboard cartons to represent this transportation of the pioneers. For handles, work with heavy string or cloth strips about 36 inches long. The size of the children who use the toy should determine the finished length of the handles.

Stage coach. Use a small carton and a larger but shallower box. The carton should fit inside the shallow box snugly on the sides but leave room for a "driver" to sit at the

end. Use a can or bowl to trace wheels on the sides of the box and trim sides of box down about 2 inches (Figure A). Cut around wheels and allow an extra inch in front to fold down as reinforcement for handle (Figure A). Cut door on each side of carton and windows on each side of doors. With black crayon or felt tip marker, draw spokes on wheels (Figure B). Punch holes in front of coach and tie handle in place.

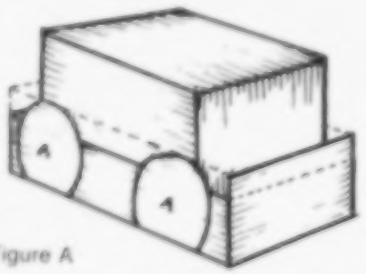


Figure A

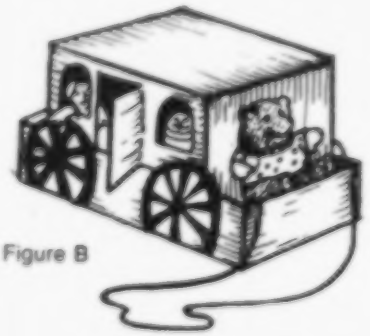


Figure B

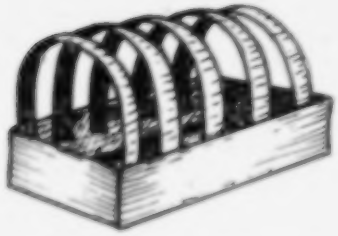


Figure C

Covered wagon. Use a shallow cardboard box as shown in Figure A. Cut strips from flexible cardboard to make the ribs (Figure C). Curve and glue them to inside of longer sides of box. Cover ribs with cloth.

Box sled. Measure and draw line for cutting on a small, sturdy carton (Figure D). Cut along the line. Fold down piece across front to strengthen. Hold ruler against fold to help the cardboard bend straight. Punch two holes and tie on handle, as illustrated. For a "two seater" sled, fold corrugated cardboard as shown (Figure E), and glue or tape inside sled.

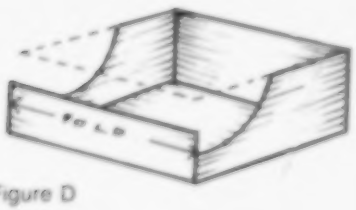


Figure D

Figure E

Log Bridges

To cross streams, Indians made log bridges which the pioneers also used.

A log or a utility pole laid on the ground and held firm by rocks or dirt mounds is a realistic way to have a bridge for children.

Canoes

The canoe, a delicately balanced boat that takes agility to handle, was developed by the Indian and made from tree bark.

You can construct a cardboard canoe in which the children will enjoy pretending they are Indians traveling down swift rivers.

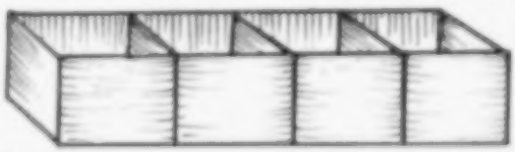


Figure F

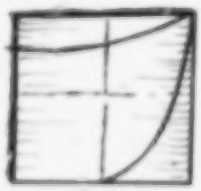


Figure G

You need:

- four cardboard cartons (the same size)
- glue, heavy twine, tape
- newspaper for paddles

Directions:

1. Save boxes. Cut off their tops and glue boxes together as shown in Figure F (or tie together with heavy twine). Cut pointed ends of canoe out of box lids as shown in Figure G. Tape in place.

Make canoe longer or shorter by using more or fewer cartons.

2. To make a paddle, use a stack of four sheets of news-

Figure H

Figure I

paper opened to full size. Beginning at one end, roll paper tightly, gradually making one end larger than the other (Figure H). Tie paddle tightly in the center, tape narrower end for handle. Flatten wider end and tape into paddle shape (Figure I).

Using a Natural Product to Make Toys

We discuss corn as our primary example because it is a food grown and eaten internationally. The stalks, cobs, and husks (and perhaps the roots) have been used as children's toys by many cultures. But consider other products natural to your area (for example, pine cones, shells, cotton balls, honeysuckle vines) and see how many toys you, the children, and parents can make.

Husk Ball

Dip several dried corn husks in warm water. Wrap one husk into a tight ball, then wrap several more husks over the rolled ball. Tie the ball tightly with string and let it dry for several days. When the ball is dry, wet more husks and wrap. Continue until you have the size ball you want. Each layer needs to dry thoroughly before another is added. Colored yarn may be used as the final layer.

Hint for drying: place on top of a widely woven fruit bag or on a square of nylon net. Tie the corners of the square together and hang until dry.

Cornstalk Animals

Use a piece of cornstalk for the body. Split strips off another piece for the legs. Depending on the animal represented, use corn silk or strips of husk for the tail, and cut husks for ears.

Make-believe Tamales

An idea for make-believe tamales came from the Fort Worth Day Care Association. Use corn shucks, buckets of water, and mud. Children can wet and smear mud on the shucks, then fold and roll them. Then they can place the tamales upright in a container to cook.

Rolled cornhusks make interesting celebration ornaments as do sliced stalks glued together to form designs. Corncobs can be used without alteration, particularly outside, as a construction material for making things such as fences, buildings, and roads.

There are many versions of cornhusk dolls, some with corncob bodies, others with the husks braided to make sturdy arms and legs. See *Day Care for School-agers* for a basic design for cornhusk dolls.

Paper Toys

Chances are you have been making paper toys as part of art activities without thinking that the toys may be cultural.

Consider, for example, the straw mat (tatamis) which is the floor covering of the Japanese. Older children can make this mat by cutting crosswise slits in cardboard or heavy cloth, size 12 inches by 18 inches, and weaving them together with 10 strips of 1-inch by 18-inch cloth.

Consider also the masks and shields from many cultures, made from papier-mache to use for dance; Japanese lanterns and accordian-pleated fans (used by women *and* men) used for lights and increased comfort; paper flags for different countries; paper flowers from Mexico; the

A teacher used papier-mache to create make-believe, hand-painted Mexican pottery for the homemaking area.

totem poles of the American Indian; Chinese scrolls and kites bearing the dragon, the traditional emblem of China; and cardboard sleds like the ones Alaskan Indians used.

Keiko Watanabe, a Japanese teacher of 4- and 5-year-olds, brought her brother and his wife to the class to demonstrate the ancient Japanese art of origami (paper folding). It was interesting and fun for the younger children to watch, and a challenge for the school-agers to learn the skill.

St. Johns Lutheran Church in Marion also does origami to make animals, airplanes, and other toys. With help, children can make simple objects.

Introducing School-agers to Folk Toys

Balance toys, action and skill toys, animated toys, shooting toys, noisemakers, vehicle and flying toys—these are some of the types of folk toys Dick Schnack tells us about in *American Folk Tales*.

Folk toys, like folk songs, are an important part of the heritage of all cultural and ethnic groups. They're usually made from designs handed down from generation to generation. They're made out of easily accessible native materials and named according to their function.

Consider the Jumping Jack. This dancing toy has a flat figure and jointed arms and legs. It is hung by a string loop through the top of its head. When the string is pulled, the arms and legs flex and jerk upward.

The origins of the Jumping Jack seem to be in the forests of Germany, Switzerland, and Austria, where they were made of carved wood. Also, the Chinese made the toy from bamboo, and a similar toy was used in Africa. A Jumping Jack can even be made of cardboard with the joints loosely attached by a brad so they will move when the string is jerked.

This is a wooden man often called the Limber Jack. It is made to dance by rhythmically tapping the board beneath it.

School-agers may want to make folk toys for themselves or for younger children to play with. Sometimes mastering the skill necessary to operate the toy makes the play more fun.

Adults and school-agers also may be interested in studying the history of a toy or in determining how a toy from one culture compares with a similar toy from other cultures.

Other Considerations

Emphasizing that a Toy Is Cultural. When the cultural toy is introduced as just another toy, the children have less reason to be interested. But when it is stressed that a toy is cultural, and especially if the toy is shown and perhaps made by someone from that culture, the children may view the toy as special. When it's explained who invented the toy and for what purpose, the children learn and enjoy. Plus, the child who made or presents the toy feels satisfaction.

Culturally Related Toys Furnished by Adults. The toys may be child-size replicas of anything that interests children, or toys such as blocks, clay, paper, and scissors so children can produce block highways, beads, pottery, and paper flags of various cultures. Thus, adults support the child's efforts and contribute to the development of toys which combine imagination, reality, and culture.

The Fort Worth Day Care Association recommends clay as a workable material for children. Mexican and Indian pots and bowls can be made; toothpicks can be used to scratch designs.

Linda Sanchez, Belton, suggests that older children use clay as a pot base, then roll clay coils, lay them around the edge of the base, and build up sides with more coils to make a pot.

Purchased contemporary toys can transmit cultural information.

Children can learn about an early-day weather vane by using one made from plastic shapes and dowels.

Culture and Clothing

Probably all cultures have distinctive clothing, often worn for special purposes or occasions.

Culturally relevant clothing may be outer garments including head and foot coverings, jewelry, and other items such as the woodsman's back pack or the Hawaiian lei.

Clothing provides tangible, inviting, interesting ways for children to experience culture.

Some children notice costumes when they participate with their families in celebrations outside the home.

Because cultural clothing and costumes are so personal, easy to transport, and frequently have special appeal, they're a great way for caregivers to nurture a child's feeling about self. At the caregiver's invitation, Ngoc's sister brought her wedding gown to day care. The children were delighted with the whole show—from the careful way she removed the tissue paper from the big box, the modeling of the authentic

In group situations such as day care, the teacher can help the children learn from one another by making sure the facility is stocked with culturally related clothing and accessories for study and dressup.

Vietnamese wedding garment, and the opportunity to feel its smooth finish. The teacher mounted the Vietnamese bride's wedding pictures in the "Heritage Corner" and the children studied them frequently. Then they used cloth squares to play "wedding" and chose Ngoc to be the bride.

Cultural clothes are also good for in-depth study of a culture against which part of the community is prejudiced. Dressing up and playing games relevant to the culture help children to understand and appreciate the people of that culture.

Cultural clothing currently may be worn in the United States or elsewhere, or be from the past and no longer worn. Some cultures have historic clothing carefully preserved in museums, exhibits, or by private individuals.

Many school-agers will be interested in the history and context of the clothes and costumes. For instance, clothing is influenced by the climate and the materials available. A bernoose worn by nomadic desert tribes protects them from the sun and the sand. In warm climates, cotton is frequently worn because it is porous and cool.

Clothes also may reveal the

status of the wearer, as do the design and colors woven into a Vietnamese hat. Or clothes may have religious significance, as is the case with many Asian-Indian garments.

In many parts of today's world western dress is the standard, so children should not be taught, for example, that the streets of Holland are filled with people in wooden shoes. It is important for adults to think through "what was" and "what is" and communicate accurately to children.

These ladies at the Folklife Festival in San Antonio wear traditional Czech Moravian costumes. Aprons are designed to tell about one's family.

There may be confusion about the authenticity of clothing based on diversity in the area of origin. Mexico, for example, is a large country whose subcultures vary. Africa is a whole continent with many countries and great cultural diversity.

The teacher can clarify by using brief but accurate information. Another precaution is to check information with an authority on a culture or ethnic group.

Role-playing

Children build on and clarify cultural experiences by freely role-playing with dress-up clothes and props.

The American Indian Center in Dallas has costumes and accessories for children.

Items to use can range from an old sheet for the children to cut, color, and use as a scarf, to more elaborate items school-agers might want for a dramatic production.

Some children may choose only one item to play a role.

Others will select many items for role-play.

Something as simple as a scarf can become many things—such as an Egyptian veil.

Some children choose a favorite item and wear it all day, others may enjoy a temporary dress-up.

Studying Various Cultures, Via One Kind of Clothing

Betty Bennie, Austin, suggests furnishing an assortment of hats from other lands (sombrero, turban, fur, coolie, etc.) for 4- and 5-year-olds.

A Young Scot

■ Introduce a basic hat and label the parts, such as the crown, headband, brim, and sweatband of a cowboy hat.
■ Discuss the material, who might wear the hat, and why that type hat is worn.
■ Introduce other hats. Compare and discuss the hat and why different people wear different kinds of hats. Older children can locate on a globe the countries native to the hats, and *make* similar hats.

The same type of activity could be done with shoes.

Irish Dancing Shoes

Betty suggests:
■ Consider an assortment of shoes. What is a shoe? Why do we wear shoes? Label the shoe parts: tongue, heel, sole, arch.
■ Observe and discuss our shoes: material, type, style. Consider the uses of each style: to run, look pretty, stay warm.
■ Discuss shoes from other lands (why worn, materials used, etc.).
■ Do all people wear shoes?

Shoe game: Everyone sits in a circle and puts one shoe in the center. Take turns matching the loose shoes to the ones still worn.

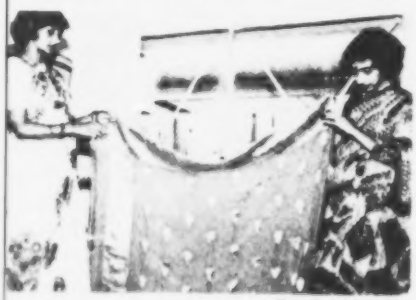
Learning from Models

We can share clothes with children through pictures, and by having parents and other volunteers display their cultural clothes and discuss how they are used.

Maurine Adams, Beaumont, tells of the interest her 4-year-olds showed in the authentic costume worn by a visiting Japanese woman. The children were especially impressed with the embroidered dragon on the back of her silk kimono. Responding to their interest, she encouraged them to feel the dragon.

Kathie Davis of Lott suggests: "After children have seen an Asian Indian dressed in her sari, furnish them with an old, soft, thin curtain to wrap around the waist and drape across the shoulder or head."

Josie Johnson, Bryan, describes how, after seeing a sari modeled, two children solved the problem of making their sari stay put. One lay crossways on the cloth on the floor. The other rolled her up in the cloth and tucked in the upper corner at the waist.



Ray Carrington III

Several teachers around the state have invited volunteers to demonstrate how to fashion the Indian Sari (dress) or the African Gale (turban) out of lengths of cloth.

Helping Children Make Cultural Clothes

Myriam Valencia Wood, Corpus Christi, tells us how to tie-dye room decorations and clothing such as T-shirts to represent African, Asian, and Middle Eastern cultures. Have the child twist a section of the cloth and secure it with a rubber band. Dip the knotted cloth into individual containers of food coloring and dry. Continue to knot, dip, and dry sections until the child is satisfied.

The Fort Worth Day Care Association suggests making drip-color Dashikis (African shirts). Cut an old sheet into rectangles. Fold in half and cut V-necks for the head opening. Let the children wet the fabric pieces and spread the pieces on newspapers. Drop on food coloring with

an eye dropper. Dry and wear.

Maria Campos, a day home mother in Austin, and her school-agers make strip papier-mache masks, bracelets, and other items. The school-agers paint cultural designs on their favorite items and give the rest to the younger children to decorate and play with.

Gary W. Orr, Fort Worth, recommends making papier-mache masks. Gary says that depending on size, shape, and color, they can represent many cultures.

Betty Ross Howard, Amarillo, makes Indian clothing from a heavy grocery bag, cuts to fit a child, and decorates with paint.

Linda Gossett, Belton, provides colorful feathers (real ones colored with chalk or paper ones) to glue to a headband. Then she shows the children different patterns that different tribes used for decorating faces, and uses chalk or makeup to draw the patterns on the children.

Making Cultural Clothes for Children

We urge you to make clothing to provide cultural experiences for your children. Begin with a few items related to the ethnic and cultural groups (including your own) represented in your facility.

Don't be discouraged. Keep in mind that children work well with a few simple things. Depend on their imagination as well as your creativity to supply many needs. Also, don't mind if someone decides that the fez (hat) you have made so carefully works well as a make-believe bird's nest.

Few of us would attempt to duplicate authentic items, but we can capture the spirit of a culture with designs, color, texture, and decoration. It may be reassuring to note that, historically, costumes were individually crafted, displaying the personality of the wearer and the designer.

Many items can be scrounged or easily made to size using the directions given in this section. We have noted individual differences in cultures but recommend you look at colored pictures of clothing from each culture you are interested in. Encyclopedias in the local public library and schools are good sources, as are books related to individual cultures.

Materials

For items that don't receive much wear and tear or are expendable, use fabric scraps, grocery bags, discarded holiday wrappings, and other free items. Many can be made or at least decorated as art projects.

Ann Robertson in Dumas says, "The children will enjoy dressing up and the costumes can be made out of anything—paper bags, newspapers, hats, feathers, construction paper, or anything the center has."

For more durable costumes, use recycled fabrics. Gathered pants and skirts can be made from unworn parts of bed sheets. The design at the bottom of a spread may be the perfect decoration for a tunic. Curtains of sturdy fabric can be cut into large circles for capes. The fabrics that work best are tightly woven, fast color, and comfortable to wear (not scratchy or stiff).

Fabrics of natural fibers make the most authentic costumes, but fabrics of man-made fibers usually wrinkle and ravel less, are easier to wash, and cost less.

Rickrack, lace, cording, machine applique, and other trim can take the place of intricate embroidery. Motifs from different cultures, as shown here, can be found in weaving, embroidery, and other craft books. Transfer them to plain cloth and color with crayons or paint.

Egyptian

American-Indian

Eskimo

Mexican

Head and Face Coverings

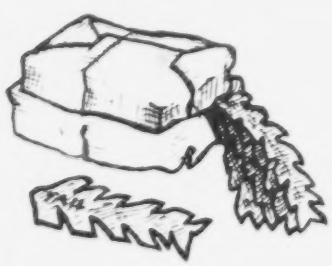
These seem to interest children of all ages. For example, a toddler will plop a skullcap on his head long before interested in a culture, and a 6-year-old might spend hours carefully fashioning a Viking hat.

Each child can make an Indian headband from a strip of cloth.

Caregivers can use heavy paper to make a hat that will stimulate dramatic play.

Coonskin Cap

For another historic hat, use a paper sack slightly larger than



the child's headsize. Fold up the edges. For the tail, securely tuck strips of paper into the folded up section at one end, cut with scissors, and "fluff."

African Headdress

This is a simple adaptation of a crown made from banana fibers.

You need:

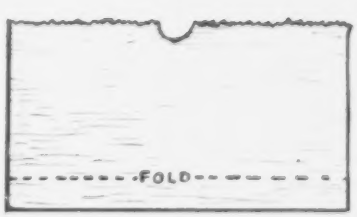
- brown paper sack with printing turned inside
- paint or crayons

Directions:

1. Cut bottom off brown paper sack and open as shown (1).
2. Fold one side of paper lengthwise (2). This will serve as a sturdy base for the crown.
3. Lay the paper out flat and decorate.
4. Wrap the decorated paper around the child's head and tape to fit.
5. Fringe top 3/4 of paper as shown (3).

Norma Vera, Corpus Christi, tells about making head cloths, called "kimbalas," by tie-dying squares of inexpensive cloth.

1



2

3

Masks

Ronah M. Brown, Houston, says masks are worn at celebrations among certain groups in Africa, the Philippines (Ati-Atihan Celebration), the Americas, including Mardi Gras in New Orleans, and in other locales.

Older children can make masks, perhaps in class, as part of a celebration of a cultural group. It is important to determine when the masks are worn, their purpose, and who wears them.

The Fort Worth Day Care Association suggests a way to make an African mask. Mix together 1/4 cup of dry paint and 3/4 cup glue. The children can fingerpaint the mixture (not sticky) onto pre-cut paper mask shapes.

Younger children often enjoy making masks but refuse to wear them. An interesting alternative is to use masks as room decorations.

Coolie Hats

Barbara Commiato in Kerens suggests making coolie hats from heavy paper and encouraging the children to decorate them.

A "coolie," according to Webster, is "an unskilled

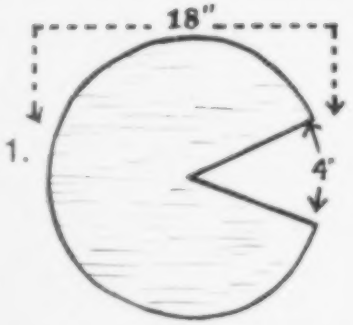
laborer or porter usually in or from the Far East hired for low wages." Coolie hats are worn by Chinese farm workers to protect the head from the sun's heat.

You need:

- 18-inch square of sturdy paper, light cardboard, or stiff fabric
- 18-inch strip of fabric, yarn, or soft cord

Directions:

1. To make pattern, draw an 18-inch circle. Draw in a 4-inch wedge, as shown. Cut out pattern.
2. Lay pattern on heavy brown paper, thin cardboard, or stiff fabric, and cut it out. Decorate hat with crayon or cut-out designs.
3. Overlap edges of hat 2 inches, as shown, and glue or staple in place.
4. Measure and mark small circle 3 inches down from point of hat on each side. Punch or cut small hole at each mark, as shown.
5. Thread thin strip of fabric or cord through holes, as shown, so ends hang down to be tied under chin.



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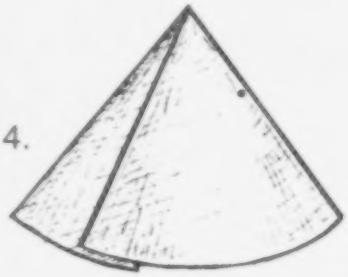

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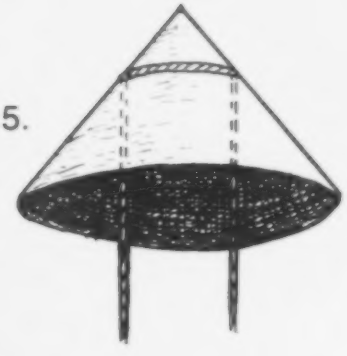
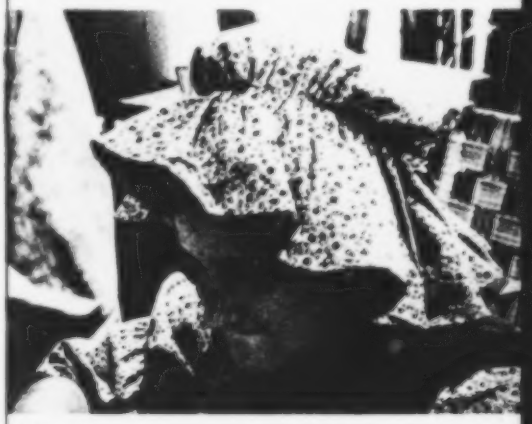


Mop Cap



Mop caps were worn by colonial ladies to protect their hair.

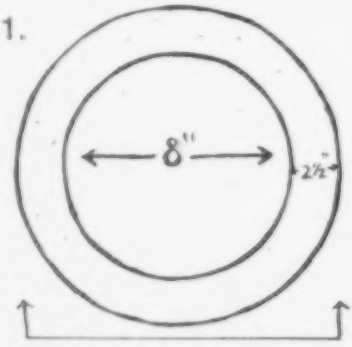
You need:

- two 14-inch squares of material
- 20 inches of 1/4-inch elastic (child's head size)

Directions:

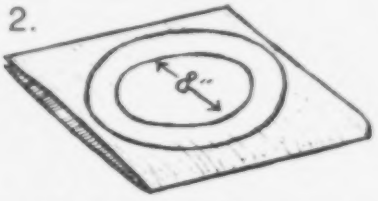
1. To make pattern, draw an 8-inch circle on paper. Add 2-1/2 inches all around for brim. Cut out pattern.

1.



2. Pin pattern to double fabric and cut out. (One circle may be solid color and the other print.)

2.



3. Right sides together, sew 1/4-inch seam around outer edge of circles. Leave 2 inches unsewn for turning and inserting elastic. Turn.

3.

4. Press double circle flat, pressing in unsewn seam on edge.

4.

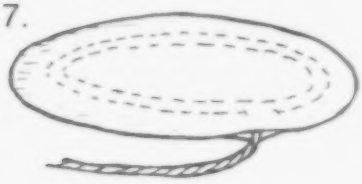
5. Measure and mark 1-3/4 inches from edge of circles for brim (Circle A). Measure and mark second circle (Circle B) 1/2 inch in from circle A.

6. Sew all around circle B. Sew around circle A leaving 1/2 inch unsewn to insert elastic.

5. and 6.

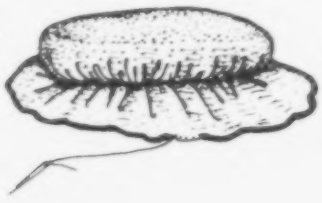
7. Measure elastic around child's head. Thread elastic into heading made by circles A and B, as shown.

7.



8. Sew open portion of brim closed by hand, as shown.

8.



These were worn in Pioneer days for protection from the sun and wind.

Sun Bonnet

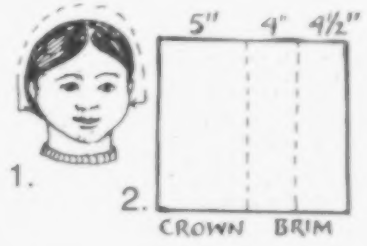
You need:

- sturdy cloth
- interfacing

Directions:

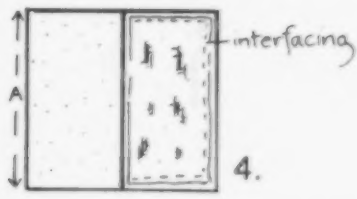
1. To make pattern, determine length of line A (Figure 2) by measuring child from bottom of right ear over top of head to bottom of left ear (Figure 1). Add 1 inch.

2. Draw pattern on heavy paper beginning with line A. Crown is 5 inches wide and brim 8-1/2 inches wide. (Interface pattern same length as line A and 4 inches wide.)



3. Lay pattern on firmly woven fabric and cut out. Cut two ties 2-1/2 inches wide and 12 inches long. Cut out interfacing.

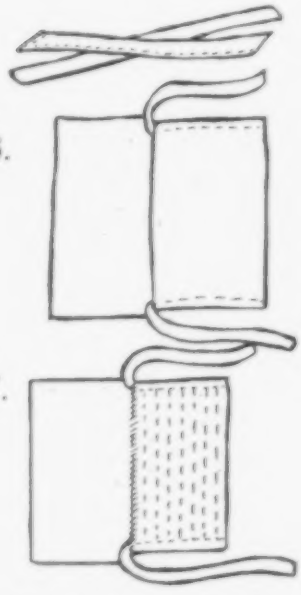
3.



4.

4. Fold 4-1/2 inches of brim section back, right sides together. Lay interfacing on top, close to fold, as shown. Sew 1/2-inch seam on each side and turn.

5.



6.

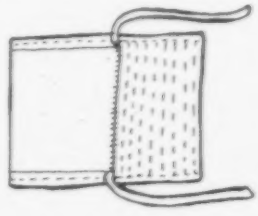
7.

5. Double ties, right sides together, as shown, sew and turn.

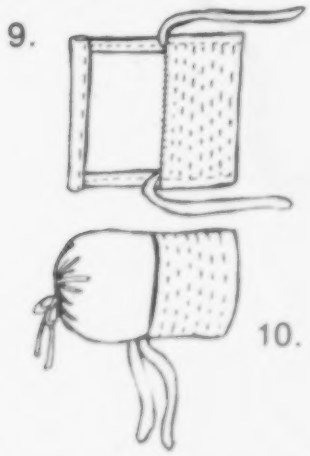
6. Tuck unfinished end of tie into each side of brim, as shown.

7. Fold under 1/2-inch seam allowance and top stitch brim as shown, sewing in ends of ties and finishing brim. Quilt brim by sewing across at 1-inch intervals, as shown. This helps to stiffen brim.

8.



8. Hem sides of crown.



9. Sew 3/4-inch hem into back of crown, leaving ends of hem open.

10. Thread piece of ribbon or heavy yarn into crown hem. Draw up and tie in bow.

The bonnet may be trimmed with lace, embroidery, or other trim.

Items to Wear Around the Neck

Neckties, ribbons, garlands, scarves, colorful beads, and bracelets frequently are distinctively cultural. Our job is to provide them or the materials to make them and ensure their safe use. The children will use them imaginatively.

Hawaiian Lei

Vivian L. Wilson of Lubbock recommends making the lei by cutting 85 or more 1/2-inch circles of two colors of tissue. Using a 36-inch length of yarn, string the circles (one of each color) alternately with styrofoam pieces. Leave enough yarn at the ends to tie.

Janelle Ryan of Lubbock suggests making leis by rolling small pieces of crepe paper around a pencil to form spirals. Then glue the paper to a string, or paint and string toilet paper rolls.

Masai Necklace

Masai women in Kenya and Tanganyika wear large, heavy necklaces decorated with shells, beads, and animal bones. We can easily copy the necklace for older preschoolers and school-agers.

You Need:

- sturdy, flexible material such as an old plastic placemat
- self-gripping fasteners, hooks, or other fasteners
- beads, seeds, and other bright, oddly shaped items

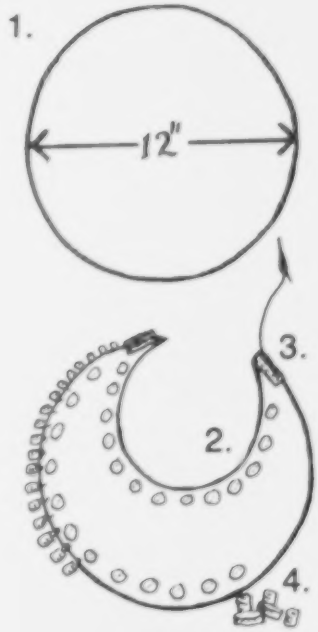
Directions:

1. Cut paper pattern in a 12-inch circle.

2. Cut smaller circle out of one side, as shown, to fit child's neck.

3. Sew fastener on points so the necklace can be fastened at back of neck.

4. Child may decorate necklace with pasted-on beads, nuts, and other bright and oddly shaped items.



Foot Coverings

Children enjoy foot coverings that are reasonably comfortable, stay on, and are easy to get on and off.

Big sizes don't seem to matter.

We recommend collecting adult's and children's shoes, houseshoes, boots, thongs, and heavy socks. Use the culturally related ones as they are; adapt others to represent cultures.

Gloria Horner, San Antonio, uses plain foot coverings and decorates them with paint or glues on fur, fabric, or other items.

Betty Creamer, Austin, explains how to make foot coverings from heavy socks: "With a sock on a child's foot (or over a child's shoe if you wish), place sock heel at child's heel and mark where the child's toe comes to. Re-

move the sock and cut off the sock toe. Stitch several times to prevent ravelling.

"For a boot, roll the top of the sock down and hand stitch in place.

"For a moccasin, allow for a 1/2-inch hem and cut off the sock top. Run weak elastic through the hem or use a draw string to make the moccasins fit snugly."

Other Patterns

These are basic patterns furnished by Betty Creamer of Austin. They can be made relevant to individual cultures with slight adjustments, and by varying colors, textures, and fabrics. These include clothes that drape and are loose fitting and easy to construct.

Clothes that Drape

African Lapa Skirt

Several articles can be made from squares and triangles cut from firmly woven fabric. These are draped on and tied, depending on the wearer's preference and article's use.

Skirt

Directions:

1. Measure child from waist to ankle.
2. Cut a square from fabric, using waist to ankle measurements on a side.
3. Wrap square around lower body and tie top corners on one side of waist.

Spanish Mantilla
(headcovering)

Directions:

1. Use square same size as for skirt.
2. Cut square diagonally into two equal triangles, making two head coverings.
3. Head covering may be worn loose or tied under chin.

African Kente Robe

Directions:

1. Measure child from shoulder to ankle.
2. Cut a square from fabric, using the shoulder-to-ankle measurement for a side.
3. Wrap square around body under arms and tie top corners on one shoulder.

Mexican Sarape

Directions:

1. Use same size square as for robe.
2. Fold square to drape over one shoulder.

Shawl

Directions:

1. Use same size square as for robe.
2. Cut squares diagonally into two equal triangles.
3. Drape triangle over shoulders, tying corners under neck.

Mexican Rebozo

Directions:

For younger children, cut a rectangle of soft, sturdy fabric

approximately 18 inches by 48 inches (longer or wider for older school-agers) and fringe the ends. The rebozo is used as a head covering, a wrap, and a sling to carry a baby.

Ponchos and Tunics

These are rectangular pieces of fabric with a slit (poncho) or hole (tunic) in the center for the head to slip through.

You need:

- firmly woven, rough-textured fabric that does not ravel (use earth tones if possible)
- self gripping fasteners

Directions:

1. Measure child from one elbow to the other, across shoulders, to determine width of poncho.
2. For the length, measure child front to back, over shoulder, beginning and ending 4 to 6 inches below waist.
3. Cut fabric oblong, using the measurements.

4. Fold fabric in half, lengthwise, then in half again crosswise, to determine center location for neck opening. Mark crease and unfold.
5. Cut a 12-inch slit for the head, on fold-line parallel with long side of rectangle.
6. Turn edges under and hem slit.

For a tunic, sew under the arms or lace the sides together. Neck may be rounded, too. Cut belt of same fabric 2 to 3 inches wide and 4 inches longer than child's waist measurement. Sew and turn, if desired. Sew on strips of self-gripping fastener. For school-age children, make belt 18 to 24 inches longer than child's waist measurement and omit the self-gripping fastener so belt can be tied.

Skirt, Blouse, Bodice

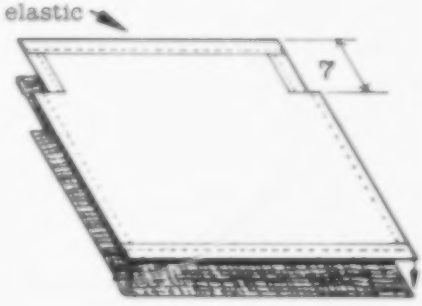
The idea here is to make a tube which is fitted at the top with elastic. The tube may be worn at the waist as a skirt, under the arms as a bodice, or over the shoulders as a blouse.

You need:

- firmly woven, flowing, soft or thin fabric
- 1/4-inch or 1/2-inch elastic, length of child's waist

Directions:

1. Measure child from waist to ankle.
2. Cut two squares of fabric, using the waist-to-ankle measurement for a side.
3. Place one square on top of the other, right sides together. Sew up two sides of square, leaving 7 inches open at top of each seam.
4. Hem each 7-inch opening and bottom with machine or by hand.
5. Sew 5/8-inch casing on top, leaving a small opening to insert elastic.
6. Measure elastic by stretch-



ing it around child's waist. Cut length needed, thread through casing, and sew ends together.

Aprons

Aprons have been used by many cultures. Many, such as the Czech apron, are very decorative.

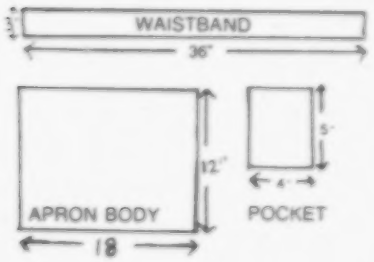
Frontier women considered the apron an absolute necessity. Demonstrate how they used aprons as baskets to fill with vegetables or dry laundry. Also, as protection from the sun or rain, they used the apron as a cape or head covering. And, apron pockets could hold children's treasures.

You need:

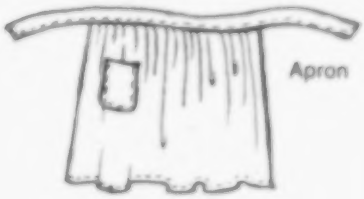
- any kind of material

Directions:

1. Cut waistband 3 inches by 36 inches, and apron body 18 inches by 12 inches (for a long apron, increase the length of the apron body). Cut the pocket 4 inches by 5 inches. Be sure to cut on straight of fabric.



2. Sew narrow hem down each side of apron body and 1-inch hem along bottom.
3. Sew 1-inch hem in pocket (4-inch side). Turn under remaining raw edges and top stitch to apron body 3 inches from top and 3 inches to the right of the center.
4. Sew large gathering stitches along top of apron body and gather to 12 inches. Match center of waistband to center of apron body and, with right side of waistband to wrong side of apron body, sew waistband to apron.
5. Press raw edges of waistband to wrong side, fold waistband over and pin in place. Top-stitch along ties and across top of apron.



Pants and Chaps

The pants may fit loosely, be long or short, and worn as an over- or under-garment. Chaps are worn over pants.

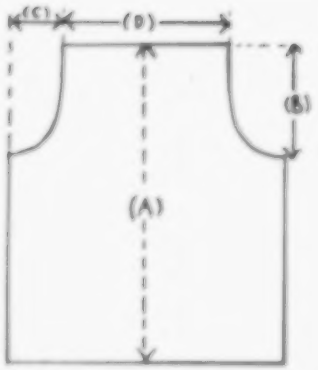
You need:

- firmly woven fabric that gathers easily (sturdy fabric for narrow legged pants and chaps)
- elastic, 1/2-inch wide

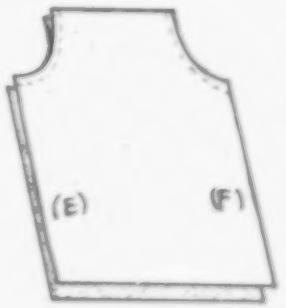
Directions:

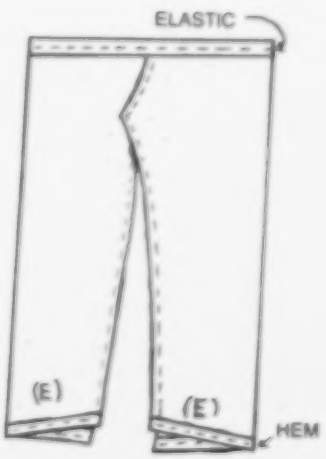
1. For length of pants, measure child from waist to ankle and add 2 inches for hem (pattern measurement A).

2. Measure for depth of crotch by seating child on a chair and measuring from child's waist to chair seat (B).
3. Use half of crotch measurement for width of crotch (C).
4. Top measurement of pants (D) should be 14 inches for the average preschool child.



5. Cut pattern.
6. Using pattern, cut two pieces for each pair of pants.
7. With right sides of fabric together, sew crotch seam.
8. Refold pants with sides E and F together. Stitch inseam.
9. Hem bottom and waist.
10. Thread 1/2-inch elastic through waist hem and draw up to fit.

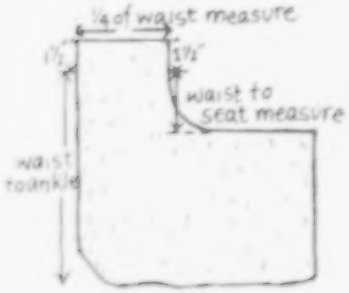


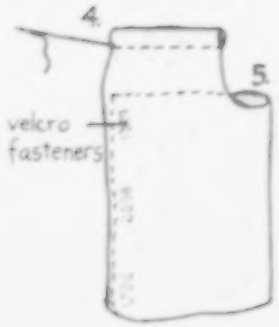


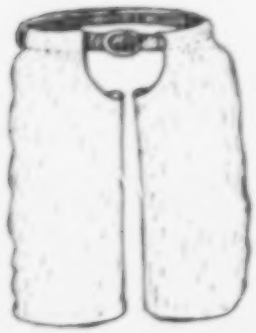
For tighter fitting pants or leggings, use very sturdy fabric, and cut legs narrow. These pants may be worn with a dashiki (shirt) and ponchos.

Directions:

1. Measure as shown for pants.
2. Draw pattern, using measurements.
3. Lay pattern on double fabric and cut out.
4. Fold over 1-1/2 inches for belt loop and stitch firmly.
5. Fold each chap leg, as shown.
6. Sew self-gripping fastener, front and back, down side to keep chaps closed.
7. Thread belt through belt loop in each chap leg and chaps are ready to wear.







Loincloth

Loincloths were worn alone in hot weather or over leggins in winter.

Measure strip of fabric so it fits comfortably between child's legs and hangs nearly to the knees, front and back, over belt.

The loincloth can be elaborately decorated with crayon, felt tip, or embroidery.

Vests and Boleros

Make a vest pattern and vary it to make a bolero or fringed vest.

You need:

- firmly woven fabric that won't ravel
- fringe, buttons, or other trim as needed
- shirt that fits child

Directions:

1. Fold a child's shirt in half for pattern guide and lay on double newspaper sheets. Draw around shoulder and down side, as shown.
2. Remove shirt, draw in armhole and length. Draw neck straight across. Add 5/8-inch seam allowance to shoulder and side.
3. Cut on fold to make front and back pieces. On back,

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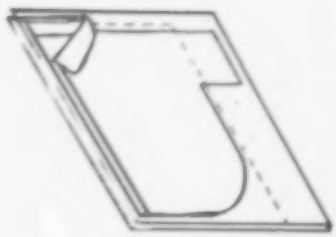

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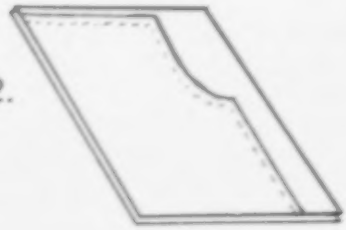

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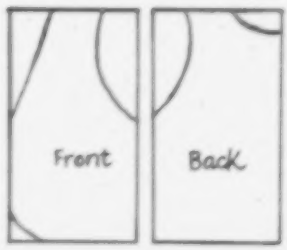

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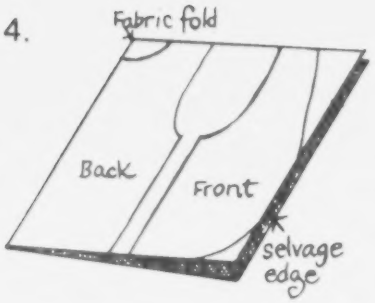

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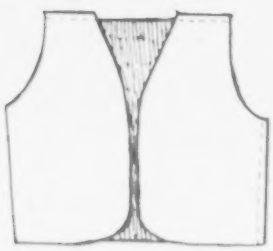


draw in neck and cut out. On front, draw in neck and shape lower front. Cut out.

4. Lay pattern pieces on folded fabric. Place back pattern on fold. Cut out.

5. With right sides of fabric together, seam shoulder and under arms together. Turn right side out.

6. Finish armhole, neck, front, and bottom with small hem or bind with trim.

Loose Fitting Shirt and Kimono

Loose Fitting Shirt

This pattern makes African shirts. The dashiki (man's shirt) often has pockets and the buba (for women) is trimmed with ruffles. By cutting the shirt to ankle length and adding a solid colored obi (sash), you make a Japanese kimono.

You need:

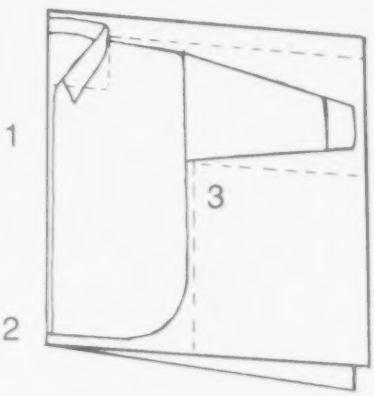
- long-sleeved shirt that fits child
- bright print fabric or plain fabric
- rickrack, braid, or crayons to use on plain fabric

Directions:

1. Fold long-sleeved child's shirt in half to use as pattern guide.

2. Tape newspaper sheets together and fold in half to make two thicknesses.

3. Place shirt on newspaper with fold of shirt matching fold of newspaper. Draw around shirt.



4. Remove shirt, cut out pattern. Cut square neck opening as shown.

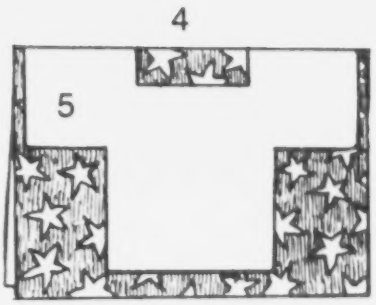
5. Unfold pattern and lay on fabric folded lengthwise.

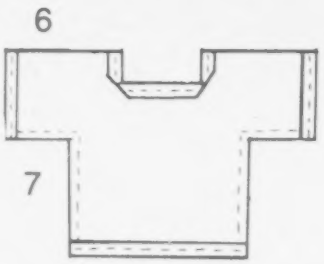
6. Pin in place. Cut out. (Pockets and ruffles may be cut out also.)

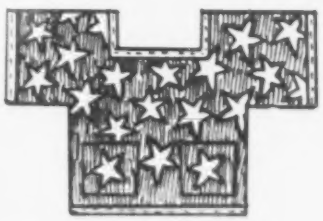
7. Refold fabric, wrong side out. Sew up sides and around lower sleeves.

8. Hem neck, bottom, and sleeves.

9. Sew on trim or decorate with crayon.







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Kimono

Wraparound Skirt and Cape

You need:

• soft knits or other easy-to-drape fabrics which hold their shapes.

Liberian child in brightly colored tunic over half-circle skirt

A Bedouin from Arabia wearing cape and turban

Directions:

1. To make pattern, measure child from waist to ankle, then tape together sheets of newspaper to form large rectangle.

2. Fold rectangle in half.

3. Fold in half again, diagonally.

4. Measure down 5 inches from top point. Curve to make 1/8 of a circle. Cut out for waist.

5. Measure down (as shown) proper length for child. Cut on line.

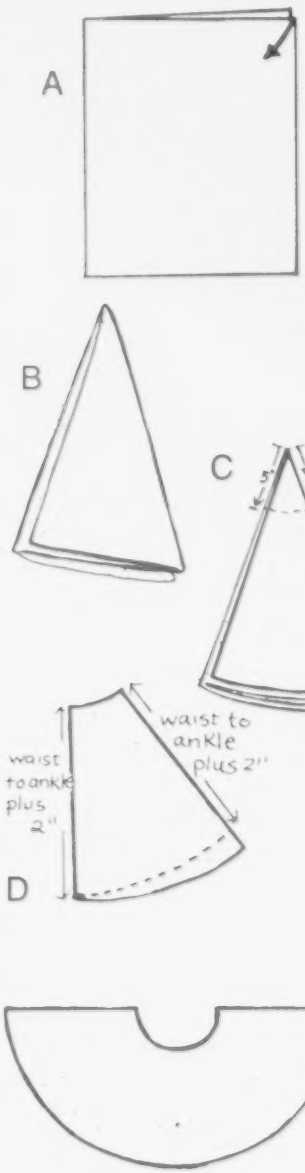
6. Unfold to half-circle.

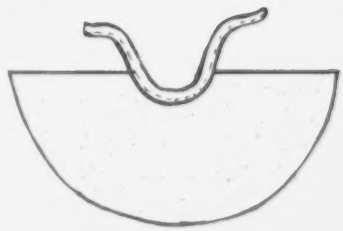
7. Lay pattern on fabric, straight edges following straight of fabric.

8. Cut out waistband 6 inches longer than waist.

9. Double waistband and sew to waist, leaving 2 inches loose at each end.

10. Sew self-gripping fastener to loose ends of waistband.





Culture and Food

Many American foods are distinctly cultural; many combine cultures.

Many cultures and ethnic groups have contributed—ingredients, flavorings, cooking utensils, and methods of preparation and serving.

Many people brought recipes, utensils, seasonings, and seeds to this country and reproduced favorite dishes as well as they could with native products. They exchanged "know-how" with others. New dishes, frequently regional, were developed.

Foods not only allow children to use their five senses to experience the "real thing," they are an enjoyable, interesting, and educational way to learn about cultures and ethnic groups.

A Dallas day care center has taken advantage of the experiences and knowledge of a multicultural staff to incorporate ethnic food experiences

into the center's activities.

For instance, one caregiver taught the children a way to fix greens. As a black growing up in the south, fixing greens with her mother was a regular part of life. Then, when another black teacher told the children she did not grow up eating greens, the children began to learn about variety *within* ethnic groups. The chances of the children forming stereotypes was lessened.

Some activities involving food may be as simple as the one described by Nora Garcia, Brownsville: "I think our interest in differences is communicated when we add information such as 'leche is milk in Spanish' while drinking milk with 3-year-olds or identifying the origin of a food such as Italian spaghetti. At first remembering to do this was hard. Now it's fun."

Another experience may require outside help.

Mung Mai, a Vietnamese mother, was asked to make egg rolls for the children. Upon seeing a recipe, she protested, "That's not the way I make them. I would like to make them as I did in Vietnam."

A mother helps a group make guacamole to be served on lettuce or on chalupas.

According to Thu Landry, another Vietnamese, "Vietnamese egg rolls are made with pork or shrimp because that's what we had in Vietnam. Other ingredients include a transparent noodle, a vegetable, bean sprouts, small purple onions, fish sauce, an egg to hold it all together, and rice paper to wrap it in."

The study of food can focus on many areas, including food preparation, serving, eating, the life cycle of a food, and growing and preserving foods.

When, why, and how the food is used by an ethnic group should be part of the study.

Everyone will want a turn to mash avocados, add seasonings, and chop tomatoes.

Focus on relating foods to culture—children enjoy it, parents are interested, and you can contribute to the children's health as well as to their cultural growth. For full-day programs, budget food preparation as a regular service and furnish daily menus. For programs without food services, prepare smaller quantities and focus on what you furnish.

This group served guacamole with tostadas (crisp tortillas) for a snack.

Emphasizing Food Significant to a Cultural or Ethnic Holiday

In Jewish homes, for instance, dates, figs, apples, and honey symbolize a sweet Jewish New Year, Rosh Hashana, which is celebrated in September or early October.

Nancy Fitzgerald in Austin provides this information about a special Jewish food:

Honey Well

You need:

- 2 or more apples, honey
- dates, figs, almonds if you wish

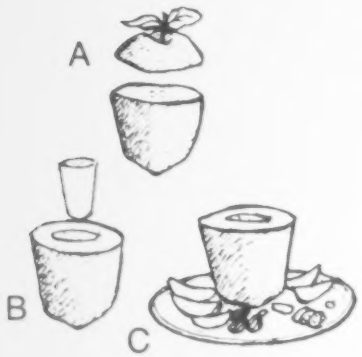
Directions:

1. Cut off the top third of an apple (A).
2. Cut a thin slice off apple bottom so apple will stand upright.
3. With apple corer or knife, cut a well out of apple center, leaving at least 3/8 of an inch around edges and in apple bottom (B).

4. Set apple on dish and fill the well with honey (C).

5. Arrange apple slices on plate with dates, figs, almonds, and other fruit around the honey well.

6. Dip fruit into honey before eating, and greet each other with a special blessing for a "sweet" new year.



Learning How One Ingredient Is Used in Different Cultures

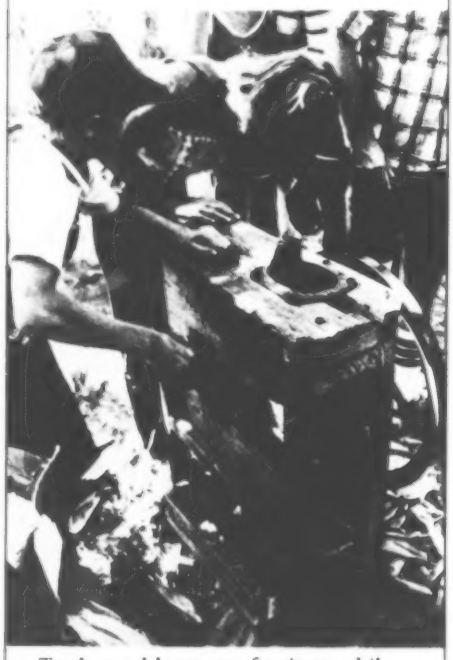
Corn is a staple of many cultures, most of which ground the kernels to produce cornmeal. You can do the same thing in the classroom.

Making Cornmeal

The Fort Worth Day Care Association advises, "Use a manual food grinder or a blender to crush the kernels and make a coarse cornmeal. Soak the kernels and make a finer cornmeal. Use the cornmeal to make cakes, fried cornbread, or tortillas." Cornmeal is good for studying cultures because different versions represent many cultures.

Cornmeal can be fine or coarse ground, (known as grits). Usually it must be ground several times in a smaller grinder to make fine meal. Save a sample from each grinding and compare them. Let the children taste the difference between commercial cornmeals and the fresh meal. Remember, the homemade cornmeal has no preservative and must be used immediately.

Children can pull off the shucks and silk from ears of corn. With dried corn, they can break off the kernels.



Tools used long ago fascinate children. Here school-agers delight in removing the kernels from the corncobs.

If you don't make enough cornmeal or if it contains foreign matter, use purchased meal when you cook later in the week.

The native Americans of the Southwest recognized their climate to be especially good for growing corn. They were successful farmers who developed more than 50 ways to cook the crop. Piki, or "paper bread," was one of them.

Piki was made of a thin batter of cornmeal and water, often with wood ashes added. The cook greased and placed a flat stone over the fire until smoking hot, then dipped a hand into the batter and quickly spread the batter thinly over the stone. After cooking almost instantly, the "paper bread" was folded into rectangles for eating.

Johnny Cake

The Indians taught early colonists to make piki. Because hunters and traders car-

ried the food on long journeys over foot trails, they called it "journey cakes," later becoming "Johnny cakes."

Another version of the name's origin explains that the food spread to the north during the Civil War as

Consider purchasing a Mexican mortar and pestle (receptacle and pounder) called the metate. It is useful for many projects and important for making cornmeal.

Or use a large flat rock as the mortar and a smaller rock as the grinding tool.

Johnny Rebs cooked "Johnny cake" on their bayonettes as they sat by northern campfires.

Other names have been applied to this simple cornbread. If baked in the ashes of a hearth or outside fire, it is called "ash bread"; if baked on a pan or board in hearth coals, it's "pone." Today "Johnny cake" usually is baked in a pan or on a griddle.

Gradually the recipe was improved in the pioneer kitchens by the addition of baking powder and milk.

Hoecakes

This cornbread probably originated in the south with field workers who used hoe blades as skillets. The workers would "burn off" the hoe in the fire, mix the cornmeal with left-over bacon drippings (a staple) or some type of lard, add water (the bacon or salt-pork provided salt), and cook the meal on the sizzling hot metal hoe blade.

You need:

- 2 cups cornmeal
- 4 cups boiling water
- 2 teaspoons salt
- 1 tablespoon shortening

At the Folklife Festival a woman demonstrates how hoecakes were cooked on the blade of a hoe.

Directions:

1. Combine ingredients, stir, and pour like pancakes onto greased and very hot skillet or griddle.
2. Brown a side, then flip cake over to brown the other side.

Hush Puppies

For black slaves in America, fishing was a diversion from a hard life *and* provided extra food, so fish fries were common in the South among slaves and tenant farmers.

The folklore is that hush puppies were invented at the fish fries of black slaves as a way to use up the cornmeal batter left from frying the fish. The fried bits were tossed to the begging dogs with the admonition, "Hush, puppy."

You need:

- 2 cups water-ground cornmeal
- 1/2 cup milk
- 1 teaspoon baking powder
- vegetable shortening
- 1 teaspoon salt
- large slotted spoon
- 4 tablespoons minced onions
- deep fat fryer
- 2 eggs

Directions:

1. Chill the onions so they're not as hard on the eyes. Older children can chop onions with a serrated knife.
2. Help a child measure each of the dry ingredients and put into a bowl with the onions. Stir.
3. Help one child measure milk into a measuring cup. Pour into the dry mixture and stir.
4. Add the egg to the mixture and help a child stir (or several children can take turns stirring).
5. Help children squeeze and

shape one tablespoon of dough into a finger shape.

6. Set the deep fat fryer at approximately 370 degrees. Carefully supervise older children as they slide hush puppies into the fat. The hush puppies are done when they are a golden brown.

7. As soon as the hush puppies are ready, an adult should remove them from the fat and place them on absorbent paper to drain.

Other Cornmeal Foods

Cornmeal mush, muffins, cornbread sticks, and sheet cornbread are other possibilities for inexpensive cooking.

Comparing the Shapes of Foods From Different Cultures

For instance, show how many cultures have round and flat breads. Tortillas from Mexico, Jewish latkes (potato pancakes), pita bread from the Middle East, and Indian fry bread come quickly to mind.

These round and flat breads are made from different ingredients but each bread requires the dexterity of the human hand in shaping a ball and patting it flat. The breads may be cooked with various kinds of utensils, fried or baked. Most often they are used to hold some other type of food; the bread itself serves as a utensil.

Several recipes for round and flat breads are in DHR's *Day Care for School-agers*. The breads may be prepared one at a time in the classroom or made before class.

Ladies demonstrate how to make tortillas at the Folklife Festival in San Antonio.

Studying How One Kind of Prepared Food Differs by Culture

Soups have been prevalent around the world for a long time.

Mabel Pitts, Austin, says, "When I realized that soups are universal, I decided to use them to teach about cultures and ethnic groups. Soups are nutritious, tasty, easy to make, and they don't blow the budget. I think they should be priority in children's classrooms."

Soup Base

The first step in making soups is to prepare a soup base (clear soup or stock), essential for soups from every culture. Make enough for tasting and a base for two soups.

You need:

- soup bones and 1 pound of cut-up beef or 6 pieces of meaty chicken
- vegetables (finely chopped onions, carrots, celery leaves)
- herbs (chopped fresh parsley, 1 whole bay leaf, 1/2 teaspoon of spices such as thyme and savory)
- 2 quarts water

Directions:

1. Combine meat and water.
2. Cover and bring slowly to a rolling boil. Reduce heat and skim off any froth. Simmer for 3 hours (longer if bones are large).

3. Add vegetables and seasonings halfway through cooking period.
4. Cool and strain through colander or coarse sieve.
5. Refrigerate liquid soup base and discard the solids. (Nutrients that were in the solids are now in the liquid.)
6. Next day, remove the solidified fat from surface of soup base (and discuss what the fat is and why it is there). Freeze the remainder, and label container with date, your name, and type of soup base.

Examine the refrigerated soup base with the children. Explain that the stock is firm because it contains a natural gelatin that formed during cooking and congealed during chilling.

Save large bones from the soup base, and let children scrub them in soapy water and put them in the science area. The bones can be studied and used as accessories in play.

Encourage parents and staff to join you in starting a "collections for soup" in the freezer. A plastic sack could hold bones, and a plastic freezer container could hold liquids and solids from cooked and fresh vegetables. Check the collections occasionally with the children. When there is enough for a soup base, make another soup.

German Potato Soup

Potato soup is simple, easily prepared, and uses familiar ingredients. The German culture and many others serve potato soup or use potatoes as a major ingredient of other soups.

Prepare potatoes in advance for preschoolers to chop. Wash, peel, cut into 1/4-inch slices, cover with water, and refrigerate. Remove slices from water when children are ready to chop. (The potato water contains some nutrients, so save it for soup.) Adults probably should chop onions for preschoolers and guide the children in melting margarine.

Making German potato soup for a morning snack.

You need:

- 2 cups potatoes, peeled and diced
- 1/2 cup chopped onion
- 2 cups soup base
- 4 tablespoons margarine
- 1/4 cup cream or 1/2 cup milk
- dash of salt

Directions:

1. Skim fat from surface of soup base.
2. Spoon soup base into pot and simmer.
3. Add margarine, potatoes, and onions.
4. Cover and cook slowly until vegetables are mushy, stirring and tasting occasionally. Add potato water if mixture becomes too thick.
5. Salt to taste and add cream or milk, continuing to simmer gently. (Don't boil. If you do, the cream or milk will curdle.)
6. Allow to cool.
7. Makes 4-1/2 cups soup or 10 small servings.

Variations: Add 2 tablespoons finely chopped parsley, 1 cup coarsely ground, well-cooked carrots, or both. Cook only a few minutes longer.

Center's Vegetable Soup

Begin your own tradition by naming the soup for your center and involving everybody in its making.

Encourage children to bring a favorite vegetable from home. Tell parents to send only quality food in good condition so soup will have the most nutrients and best flavor possible.

Expand the project by cleaning, chopping, and freezing okra on Monday, green beans on Tuesday, celery on Wednesday. On soup day, children can sample frozen vegetables before adding them a few at a time to soup stock.

You need:

- 4 cups soup base, or 2 cups milkless potato soup and 2 cups soup base
- 2 cups water
- 6 cups cut-up vegetables
- salt to taste

Directions:

1. Heat liquids together.
2. Add vegetables a few at a time, beginning with firmest (such as carrots).
3. Cover, simmer, stir, taste. Cook only a few minutes so vegetables retain color, shape, and flavor. Makes 24 half-cup servings.

Variations: Encourage children to make suggestions and try new combinations. Prepare tomatoes, broccoli, beets, and other hard-to-slice vegetables as you did the potatoes. Refrigerate in a plastic bag.

Other Soups

The choices are many. Soups vary depending on customs and tastes of the servers, climate, and availability of ingredients. The Institute of Texan Cultures lists the following soups and many others: ham-bone soup (African-American), egg flower soup (Chinese), possum stew or soup (Texas range food), onion soup (French), and matzo ball soup (Jewish).

Considering One Culture From Several Perspectives, Including Food

The Japanese culture is discussed here. For other cultures, see *Cultural Awareness for Young Children* by Earldene McNutt, Velma Schmidt, and Judy Allen.

Sally Scott, Austin, reports that teachers must immerse themselves in the culture to be studied so they are sensitive to it and have accurate information about it.

A Japanese Party for the Day Care Center

Let the children help arrange a tokonoma or alcove with a spray of flowers and a scroll or fan—whatever is available. Include a doll show or a "show and tell" for those who have Japanese

The Japanese hostess brought a kimono to wear and one for the children to try on.

A low table and floor cushions provide a special place for a Japanese tea party.

items they can bring from home.

Decorate the room by hanging kites, birds, and lanterns made by the children.

Invite parents. Arrange low tables by placing boards on blocks, and invite everyone to sit on the floor. Set up a place to brew the tea where everyone can watch and "meditate." Serve rice cakes (recipe below) and sunflower seeds with the tea.

Sing Japanese songs and use rhythm sticks with the music. Use fans and let the children dance.

Read a story about Japan such as "A Pair of Red Clogs" by Masako Matsuno.

Older children can play Japanese tag outside. It is like regular tag except that the person who is "it" must chase while holding the spot where he or she was tagged. If tagged on the ankle, "it" must hold the ankle while chasing others.

Rice Cake Muffins

You need:

- 1 cup boiled rice
- 1/2 cup sifted flour
- 1 cup milk
- 1 tablespoon sugar
- 2 eggs, beaten
- 1/2 teaspoon salt
- 5 tablespoons melted margarine
- 3 teaspoons baking powder
- 1/2 cup drained crushed pineapple

Directions:

1. Let the children measure and mix. One child can line the muffin tins with the paper liners.
2. Beat the rice, milk, eggs, and margarine together.
3. Sift flour, sugar, salt, and baking powder together and add to other mixture.
4. Mix in pineapple only well enough to combine.
5. Pour mixture into lined muffin tins and bake in 400 degree oven for 25 minutes.
6. Makes 12 to 15 muffins.

The Japanese Tea Ceremony

Mary Goldman in Corpus Christi says reading about the Japanese tea ceremony motivated her to learn more about the culture and to enrich her 4-year-olds' day care experience by passing on the information.

Mrs. Hisako Ochiai of Corpus Christi has a carpeted living room with no western furniture. It is to this room, with its cushions and low table, that as many as six guests are invited to participate in a pre-dinner tea ceremony. Mrs. Ochiai explains the tradition as follows:

"The themes of the tea ceremony are harmony, respect, purity, and tranquility. Long before the development of the ceremony, tea was used by Zen monks as a stimulant for meditation, and in this context it was drunk in a mood of unhurried awareness.

"The totally undistracting emptiness and simplicity of temples set the building style not only for the tea ceremony but also for Japanese domestic architecture as a whole.

"Ideally, the house for the ceremony is a small hut set apart from the main dwelling in a garden. The hut is floored with straw mats enclosing a fire-pit. The roof is usually thatched with rice straw. The walls, as in all Japanese homes, are paper shaja, supported by uprights of wood with a natural finish. One side of the room is occupied by an alcove, or tokonoma, where hangs a single scroll, painting, or caligraphy next to a rock, a spray of flowers, or some other object of art.

"The atmosphere, though formal, is strangely relaxed and the guests feel free to talk or watch in silence. The host takes time to prepare a charcoal fire and, with a bamboo dipper, pours the water into a squat kettle of soft brown iron. In the same formal but unhurried manner, he brings in the other utensils—a plate with a few cakes, the tea bowl and caddy, the whisk, and a large bowl for leavings. During these preparations, casual conversation continues, and soon the water in the kettle begins to simmer and sigh so the guests fall silent to listen. After a while the host makes tea for the guests one by one. He takes the special finely powdered green tea from the caddy with a bamboo spoon, adds water from the kettle with the long handled dipper, whips it into a froth with the whisk until it becomes what a Chinese writer called "froth of the liquid jade." Then he lays the bowl before the first guest with its most interesting side towards the guest.

After the tea has been drunk, the guests may ask to inspect and appreciate the beauty of all the utensils."

Other Ideas and Recipes Related to Food

Displaying Food

Different foods or several

of the same kind of food may be brought into the classroom for display.

The children can handle, smell, investigate, learn to identify, taste, and take part in displaying the food. How long the food can be displayed depends on the children's interest and the food itself.

Displayed foods might be: a series of tropical fruits such as the papaya, kiwi fruit, mango, and pineapple; beans for sprouting to eat or grow; a coconut from which to drink the milk and then make musical clappers from the shell; sweet potatoes to grow or cook; or hot peppers to string, dry, and use in preparing Mexican food.

Have a fresh pineapple for children to smell and feel for several days, then peel and slice for snack or luau. Cans of pineapple chunks and juice may be enjoyed by the children.

Peanuts in a basket would capture the interest of a child in feeling, shelling, smelling, and tasting.

A child might want to experiment with a nutcracker, then shell peanuts to be used for a special project.

When each child has had a chance to shell the peanuts, combine them with oatmeal, wheat germ, raisins, and honey to make granola.

Locate your food display in a place the children understand is for foods only.

Exhibit in a variety of ways, such as placing plums in a small basket, a can of Chinese bean sprouts beside a small bowl of beans, three bananas in different degrees of ripeness beside a picture of a banana plant. Or exhibit a food without telling what it is and have everyone try to figure it out. The possibilities are endless.

Juanita Sota, Brownsville, says she keeps an onion braid hanging at the children's level all year round. Sometimes it's in the homemaking area, sometimes by the science center.

Mabel Pitts, Austin, tells of keeping food in a "food cache" until time for snack. The food cache is a box inside a bag which is pulled to a high tree limb with a braided rope and a teacher-made pulley. This was an old woodsman's trick to keep meat safe from animals.

After displaying, serve foods in a variety of ways and in different locations.

Teaching About Utensils

Utensils are fascinating to study and often relate to culture.

Mabel Pitts says she enjoyed exhibiting the molinillos, the lovely, carved tool the Mexicans use to whirl chocolate to make a frothy top to a drink. "Mine is so pretty I displayed it on a piece of rich, brown velvet folded to fit the tray. After a few days of experimenting with the tool, we made chocolate for snack. I demonstrated, and we discussed what was happening. Then I made a ritual of serving the cooled drink from my Mexican blue glass pitcher.

"On the following day I put the molinillos out again. Each child examined it with renewed interest, and the children talked about the 'bootiful' glass for days."

Outdated utensils can sometimes be borrowed. A butter mold or potato ricer were necessary items in the kitchens of yesteryear. Even ordinary utensils such as a hand egg beater are no longer in use in many kitchens. These older utensils help children appreciate the culture of the era.

There are culturally related utensils such as the Chinese wok for vegetables, the Mexican press for tortillas, shish-kabobs for skewering, and tea

German sausage, after seasoning and mixing, is pushed into casings with this machine.

Note the wok, the drainer, and the long-handled chopsticks.

balls for keeping loose tea together.

Utensils to make food preparation easier also are interesting: funnels to direct the flow of liquids, potato mashers, strainers, colanders, sifters, scoops, and so on.

Les Adams in San Antonio reports, "I used one section of our science table to exhibit one or two utensils at a time. The children experimented with them and sometimes with my help used the utensil as it was intended. For instance, we used a juicer to make orange juice for Hawaiian punch, and a small melon baller to dig out tastes of canteloupe."

Improvising utensils can be fun, creative, instructive, cheap, and also frees authentic utensils for use elsewhere. Use old tin boxes as cake pans, plastic tubs for mixing bowls, a plastic bottle for a funnel. *Day Care for Schoolagers* has instructions for making cookie cutters from tin cans.

To help children serve themselves the amounts your budget will allow, and to help them better handle the quantities, provide items such as popsickle sticks for spreading, blunt toothpicks for picking up bites and decorating, small serrated plastic knives for cutting, small plastic butter bowls for sampling, and easy-to-handle mugs for soups and drinking.

Also accept sturdy, safe utensils people offer you for use in imaginative play. Smaller sizes can be used indoors and all sizes of utensils can be used in sand, mud, or water play. Such play gives children the opportunity to act out cultural experiences.

After making real soup for lunch, it is fun to make make-believe soup.

Growing and Preserving Foods

There was a time when most Americans grew their food. Many planted seeds and cuttings brought from their country of origin and used cultivation methods which their forefathers had used. They shared their expertise with others, and they learned about produce native to this country.

An outdoor garden provides children an opportunity to grow food.

Producing and preserving foods for eating continues to be an important part of our culture. We can work with parents to prevent children from growing up thinking food comes only from cartons, cans, grocery bins, and fast-food stores.

Marian Betzen, Genie Live, and Terry Huckaby, Amarillo, suggest using half-pint milk

A drying rack for preserving vegetables can be made from a cardboard box.

String vegetables on twine and hang for drying.

cartons for planting corn and other seeds. The children enjoy preparing the container, planting the seeds, watering, and checking the growth each day.

Growing foods requires effort. You must prepare the soil, arrange for adequate space and light, find seeds and plants appropriate for facility conditions and climate, and protect plant from insects and vandals if outdoors. You may need help, at least for a while. Preserving food can be done in the classroom.

Janelle Ryan, Lubbock, helped her children dry food. They strung wedges of apples, hung the wedges inside a

shoe box covered with clear plastic wrap, examined and tasted them as they dried, and compared the dried apples with fresh apples.

"The kids watched their apples each day," she reports. "They asked many questions such as, 'Why aren't they growing? Why are they changing colors?' "

Note. See the guide *Day Care for School-agers*. It is for the school-ager but is equally valuable to the caregiver of young children. It contains many practical suggestions about gardening in the sections on food, science, and nature, and about special interests of the older child.

Cultural Recipes

These recipes, compiled from interviews and other research for this guide, may be for a meal, a snack, or a special activity.

Be sure to communicate with other staff and parents that the children are eating culturally related foods. Underline the foods on the menu, tell where recipes come from, give other background information.

Easy Buñuelos

(Recipe for Mexican-American pastry furnished by Betsy Singleton, Amarillo.)

These can be adapted for different celebrations or made anytime as a fun activity.

Traditionally, buñuelos have been time-consuming and tricky to make because the pastry-like dough must be rolled paper-thin to cut into shapes. But flour tortillas will produce the same delicious delicate texture without so much effort. Help the children cut the tortillas into fancy shapes and then deep-fry until the tortillas are puffy and crisp. Drain and cool. The children can paint them with egg yolk paint.

Egg Yolk Paint

You need:

- 1 egg yolk
- 1/4 teaspoon almond extract
- 2 teaspoons sugar
- food coloring (blue, red, yellow, green)

Directions:

1. Combine all ingredients except food coloring.
2. Divide equally into four small bowls.
3. Add a drop of one color to each bowl.
4. Help children paint bunuelos with small paint brushes.
5. Bake on greased baking sheets at 425 degrees for two to three minutes.

Go Hamburger Spread

(Afro-American recipe from Springdale Garden Child Development Center, Austin)

You need:

- 1 pound hamburger meat
- 3 hard-cooked eggs
- 1/4 cup chopped onions
- 1 cup pickle relish
- 1 tablespoon flour
- 1 tablespoon salad dressing
- 1 cup water

Directions:

1. Brown hamburger meat, add chopped onions.
2. Add flour and 1 cup of water.
3. Let simmer until thick, season to taste.
4. Add chopped eggs, pickles, and salad dressing.
5. Mix well and refrigerate. Spread on bread.

Sweet Potato Pie

(From the Opportunity School, Amarillo)

You need:

- 3 to 4 large sweet potatoes
- 1/4 teaspoon nutmeg
- 1/2 cup butter, softened
- 1/2 teaspoon salt
- 2 cups sugar
- 1/4 teaspoons cloves
- 4 eggs
- 1 teaspoon cinnamon
- one 13-ounce can evaporated milk.
- two 9-inch pie shells

Directions:

1. Preheat oven and cookie sheets to 375 degrees.
2. Boil sweet potatoes in water until easily pierced by fork. Cool slightly.
3. Place cooked and peeled potatoes in large mixing bowl. Beat with electric mixer until smooth.
4. Stir in butter and sugar.
5. Beat in eggs, one at a time.
6. Mix in spices, salt, and evaporated milk.
7. Pour into unbaked pie crusts.
8. Bake on preheated cookie sheets near center of oven for 70 minutes or until knife inserted in center comes out clean.
9. Cool on wire rack, garnish with marshmallows if desired. Makes two 9-inch pies.

Chalupas

(Mexican-American recipe furnished by Barbara Rains and Betsy Singleton, Amarillo)

You need:

- guacamole
- cheese
- lettuce
- tostadas
- tomatoes
- 1 can refried beans

Directions:

1. The children help shred lettuce, chop tomatoes, grate cheese, mash avacadoes, and mix in lemon juice to make guacamole.
2. Put ingredients into separate bowls.
3. Heat tostadas in oven.
4. Heat canned refried beans.

5. Assemble by placing beans, cheese, lettuce, tomatoes, and guacamole on the tostada (in order listed).

Boiled Peanuts

(Vietnamese recipe furnished by Thuy Landry, Austin)

Directions:

1. Boil peanuts in shells for 5 minutes.

2. Remove from water, cool, shell, and eat.

Try boiling the peanuts inside and then taking outside immediately for a snack.

Falafel

(Jewish recipe from Nancy Fitzgerald and Extend-a-Care, Austin)

You need:

- one 20-ounce can chick peas, drained
- 1/4 teaspoon chili powder
- 1/2 teaspoon garlic powder
- 2 tablespoons chopped parsley
- 1 egg, beaten
- 1 tablespoon vegetable oil
- 2 tablespoons cornstarch
- 1/2 teaspoon baking soda
- 3/4 teaspoon salt
- vegetable oil for frying

Directions:

1. Mash the chick peas well in a medium-sized bowl.

2. Mix in garlic powder, cornstarch, egg, baking soda, salt, chili powder, parsley, and vegetable oil. Let stand 10 minutes.

3. Heat 3 inches of oil in deep pot.

4. Carefully drop falafel mixture by teaspoonfuls into hot oil.

5. Fry about 3 minutes or until golden brown.

6. When the balls rise to the top, remove and drain.

7. Makes about 24. Falafel is often eaten inside pita bread.

These children are gathering mulberries from a tree.

Professional Help in Growing and Preserving Food

Contact city and county-supported specialists, agriculture extension agents (for agriculture, home economics, horticulture), public school agriculture and homemaking teachers, and local recreation departments responsible for natural science centers, community gardens, garden centers, and pioneer farms.

Find groups concerned with saving, maintaining, and increasing natural resources. Consider using environmentalists, naturalists, the local garden club, and groups interested in herbs, wild flowers, or birds which eat harmful insects.

Such groups offer expert advice, encouragement, free or inexpensive literature, seasonal workshops, and publicity that will call attention to your efforts.

There also may be commercial enterprises which supply seeds and plants locally and mail-order houses for acquiring herb and oriental vegetable seeds which grow well in your climate.

Home Gardeners

Look for home gardeners who develop soil organically, propagate plants, protect plants by natural means, and preserve food from the garden.

There probably are accessible retired persons who have time to share their expertise with you. They may welcome the children's visits and share fresh food for classroom study.

You may find someone whose garden furnishes edibles the year around (vegetables, fruits, nuts). You may find a tomato plant grown in a pot next door, someone with pole beans in a flower bed, lettuce in a raised bed by the fence, or people who will bring garden material and foods to your program.

Maude Lang, San Marcos, tells how Maria's grandfather visited several times in the fall while the children were in the yard. He came with a pocketful of pecans which he hulled with his sharp knife. The children saved a cupful of nutmeats each visit and stored them in a jar in the refrigerator. When the jar was full, Maria's grandmother

came to the classroom and made tiny Mexican pralines while the children watched. The whole project was one the grandparents did in their home with the grandchildren.

Special Ingredients for Cooking

Ingredients and authentic flavors needed for cultural dishes are frequently available.

Look on your grocer's shelves or in a specialty shop such as one advertising oriental foods or featuring some kinds of pastries. In Austin, for example, there is a restaurant operated by a Lebanese family where frozen filo (pastry) and ingredients for middle eastern cooking may be purchased.

Parents or their friends are likely to have ingredients for many culturally related foods.

Culture and Other Elements of the Day Care Environment

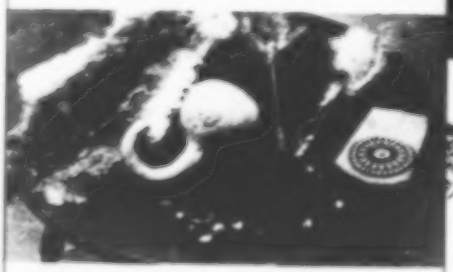
Culture and Textures

A block of rough-sawed wood with bark intact and sap oozing contrasts vividly with a smoothly sanded and varnished toy block. The texture of fresh pineapple, new potatoes, zucchini, and mushrooms, which are interesting to study and beautiful as decoration, contrasts with the texture of dried peppers, unshelled black walnuts, dried ears of corn, and gourds. Stones and shells have varying surfaces.

Contrasts in textures can reinforce the distinctiveness of cultural items. For example, think how vastly different materials are in a silk sari from India, a fur jacket from Alaska, and a serape from Mexico.

Mary Evans, Lubbock, tells about her pioneer quilts: "My grandmother sewed fabric scraps of many textures and colors together to make us two 4-feet by 4-feet by 2-inch mats. I wish you could see these mini 'crazy' quilts. The toddlers love them. Abe tries to sit on the big green triangle, Molly strokes the corduroy squares, Tim puts his face on the red velvet."

The smooth, polished shofar used in a Jewish ceremony looks and feels very different than the ram horn from which it was made.



This discovery-table for children is full of Indian items which differ in texture.

Culture and Tools

Tools devised to accomplish tasks in a culture can provide new experiences for some children.

It feels good to hold the reins of a work horse or mule.

Displays of tools also furnish information about cultures and make the environment visually richer. The caregiver, for instance, might contrast grinding stones with contemporary home, farm, and commercial devices for grinding. And cooking tools and measuring devices may be seen to differ from era to era and culture to culture.

It is interesting to see and use an old sugar cane press.

Culture and Aromas

People associate smells with past experiences. The smell of cumin and coriander (cilantro) are characteristic of a Mexican kitchen. The smell of rising yeast spiced with cinnamon and cardamon might come

from a Scandinavian kitchen. Evergreens such as pine and spruce are associated with northern countries. Incense is associated with India. The resin smell of freshly chopped wood and the smell of leather and livestock are associated with rural areas. And the smells of flowers and plants, a caregiver's hand lotion, and spices simmering in a kitchen pot can make the day care setting more home-like and pleasing and help children feel secure. Such settings are conducive to learning.

Culture and Nature Items

There are beautiful natural objects in every part of Texas, so no child need be deprived of this special heritage. Bring plants, flowers, pine cones, greenery, rocks, shells, insects, animals, and other items into the classroom.

Older children can understand how fibers are used to make a basket by watching someone weave.

Beth Jenkins in Lubbock suggests using grapevines for weaving. Other flexible limbs from shrubs would work by twisting together or tying. Use yarn to criss-cross hoop for a design or weaving.

Items may be grouped and arranged to provide beauty and to help children understand science and living things. Children learn through touching, smelling, experimenting, and seeking out such contact with nature items. Thus the caregiver has a natural learning resource.

People from different cultures tend to focus on different items, so the usefulness of nature is appropriate for multicultural education.

Culture and Color and Design

Each of the cultures represented in your group probably has distinctive colors and designs in its heritage. Check the arts and crafts section in the local library for impressions and ideas.

Delicate Chinese embroidery adds color and design to these animals.

Certain colors are favorites of different cultures. Red and gold, for instance, are festival colors for the Chinese, who believe that wearing red brings good luck. Use these favorite colors to decorate with a cultural flavor.

These children are painting with red and gold.

Many American Indian groups represent nature in their designs: lightning, rainbows, beautiful cloud formations, sun, moon, and stars. And the Chinese use nature symbols on their pottery and textiles. The bat, for instance, is a symbol of happiness.

The Japanese use of space is different from what we are accustomed. They prefer to have a focal point in a sparsely furnished room. The point may be family possessions or items of nature arranged in a special way. For instance, pear blossoms might make a spring floral arrangement; berries might take their place in the winter. The Japanese welcome changes in decor, displaying a few items at a time rather than displaying much at once, as is done in the West.

Culture and Displays

Strive for cultural variety.

Put culturally relevant pictures in the bathroom, on the ceiling of the nap room, and on the back of the piano if you use the piano as a room divider. Mount culturally relevant fabric on cardboard. Display maps of countries and areas to represent family backgrounds. Pay attention to culturally significant designs and styles of rugs, wall paper, tile curtains.

A wall can become a focal point for displaying cultural items.

Mrs. Tanguma has kept a piece of plexiglas on her table for five years. Under it, she displays photos which the children bring and pictures of her own family in their native costumes.

In La Escuela Rojo facility, there's a "Heritage Corner." The children can bring treasured objects from home, such as a tortilla press. But the corner didn't go over well until the director wrote a note to parents explaining its purpose. Since then, children and parents have expressed pleasure in the area and most have contributed something. One father returned from a Mexico trip with a piñata for the center. It was hung in the Heritage Corner and later used for a Cinco de Mayo celebration.

Heritage Corner

To set up a "Heritage Corner," keep these principles in mind:

- Develop a focal point. Walk into the room and note what you see first. If what you see doesn't please and interest you, that's where you might make a "Heritage Corner" if there's space. If not, go to the location where your eye focused next.
- Use an area from floor to ceiling, if possible. Be generous with width.
- Include the children in planning the display area. Encourage them to bring items they like. Use their things; be careful not to discriminate. Be sure they see each item up close before it is displayed. And place items low enough so the children can examine them easily.
- Plan what to display, how to display it, and what to do with things after they're used.
- Depend heavily on the most obvious resources—children's creations and nature's creations.
- Learn to find manufactured items and use them in new ways.
- Look for richness in color, variations in shape, differences in texture, and subject matter appropriate for children.
- Involve other adults. Ask parents to contribute. Some teachers mount a list of needed items on the parents' bulletin board. Others write brief, "Help us!" notes to parents. Invite friends and acquaintances to contribute, too.
- Use walls, ceilings, doors, windows, shelves, and backs of cabinets in ways which allow valuable and delicate items to be seen but not handled. If you want to let the children handle them, be sure there is adult supervision. Put up a high shelf (use large screws, eyes, hooks, and short ropes) for non-touchables and low shelves for touchables.
- Arrange items to prevent an impression of clutter.
- Look critically at the display area every day. There's nothing cheerier than a child's fresh paste picture and nothing gloomier than a frayed, out-of-date newspaper clipping. Change the area when you run out of ways to keep it interesting or it is no longer appropriate.

And remember, precaution helps children learn respect for other people's belongings and encourages adults to provide belongings for display.

Mr. Tamura says, "My wife and I have authentic ceremonial costumes from Bali and beautiful wrist and ankle jewelry stored at home. We would love to share them with the center if we are sure they would be well cared for."

Culture and Furniture, Equipment, Accessories

Adapt the atmosphere by changing furniture and equipment in a classroom or playground.

Gloria Sneed, Corpus Christi, recommends making an area for cultural work such as: baking, pottery making, weaving.

Added accessories and toys can create interest to discover new things, to role play, and to take part in cultural activity.

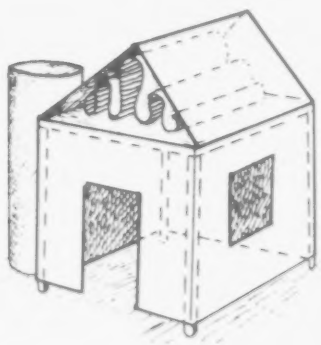
A 100-year-old cradle, a quilt, a sunbonnet, and long skirts belonging to Mable Pitts stimulate play and interest in pioneer days.

Africans carried heavy loads on their heads. Sandra Box, Marlin, suggests children carry things in the same way using straw baskets and bean bags kept in the homemaking center. Sometimes have them all do it at once, for fun.

A playhouse can be designed to represent a culture. Carli Scales, a student at Amarillo College, gives instructions for making a house to fit over a table (cardtable size or larger):

- Cut cloth to size for the four walls (top of table to floor and add 3 inches on all edges for hem and seams).

- Cut cloth for top of table.
- Sew walls together and to top.
- Mark and cut out place for door and windows.
- Add details such as lines for bricks, logs, window boxes. Use felt pens, or acrylic paints, or glue on pieces of yarn or cloth.
- Some roofs are flat, like an adobe roof. Use cardboard to form a pitched roof and insert cardboard or foam for support.



Castle turrets are made with cardboard boxes or foam glued on top. Add large cardboard drum next to table for a tower.
- Other suggestions for kinds of houses: igloo, pagoda, log cabin.

A hungry camper pretends to cook stew over a flaming campfire.

A mural and a sleeping bag let this child pretend to sleep outdoors.

Culture and Room Arrangement

Effective learning and harmonious interaction depend partly on how parts of the environment are arranged.

The arrangement should include learning centers. Learning centers permit some children to work alone and enable the caregiver to work with small groups or individuals.

This science center has hunks of both dry and wet clay, a magnifying glass, pictures and books about clay, and decorated clay pots. Clay was important to Mexican and American Indian cultures. Children enjoy using it for art work and discovering its properties and uses.

Floor space is important for many activities, such as acting out songs, dancing, and block building.

Tables and chairs provide a work place for projects, such as stringing Indian beads. Children can make beads from salt dough. Punch a hole with a plastic straw, dry them, paint with food coloring, and string them on yarn with ends wrapped in masking tape to add stiffness.

Children loaded baskets with blocks, carried the baskets to the job site, and built a pueblo, when learning about Indians.

A good arrangement allows for lots of adult-child contact, and accommodates planned multicultural activities *and* spontaneous activities.

One group planned a luau. They wanted to sit on the floor for the early morning feast. The room was too crowded so the teacher placed the tables against the wall and stacked half of them upside down on top of the others. Sitting on the floor to eat was so much fun that the children and caregiver ate lunch there too.

A Hawaiian child, Leilani, and her family brought printed costumes for the dress-up corner, so the usual dress-up clothes were stored temporarily. Lindy's mother

brought flowers and showed the children how to string them and make leis. Traditional food was prepared in the room by Leilani's grandmother.

Holidays are another occasion when room arrangement may need to accommodate special activities. A Christmas tree or other decorations may be given valuable space for a while.

When visitors come to share experiences with the children, room arrangement may need to be altered, especially if the visitors bring things to look at. (Can the things be passed around safely or will there need to be a display for looking only?)

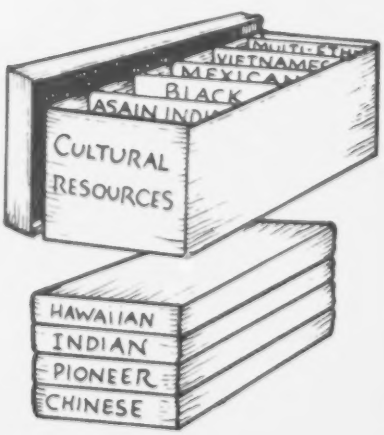
If slides are to be used, be sure there is a wall or screen for the images and that the room can be darkened.

Culture and Storage

How the teacher stores and cares for cultural items suggests to children and parents the teacher's feelings about the culture.

Cultural items will accumulate. What can the teacher do to keep them in good condition and ready to use?

For organization and storage, keep cardboard boxes for seed catalogs, bright ribbon, paper, maps, interesting fabric pieces, and colorful pictures that represent various ethnic groups. Calendars, magazine ads, pre-school supply catalogs, and travel brochures are good sources of ethnic images.



To keep the boxes from becoming junk boxes, organize them. Cards may be kept in an envelope, pictures and fabric in folders. Larger boxes may be necessary for toys and costumes.

Culture and the Outdoor Environment

Is the outdoor environment important culturally? Yes, especially if grass, dirt, flowers, stones, water, and trees are there. The children can use these natural elements in much the same way that children from other eras and cultures have used them.

Flexible branches can be woven over and under the upright poles for a teepee, as done here at the San Antonio Folk Life Festival.

Children may feel closer to their heritage when they help grow a grape arbor for shade; build a low rail fence to protect vegetables; construct a dam with stones to control water; make a cistern to catch water during rains and carefully use it on plants; form "adobe" bricks from mud and clay, dry the bricks in the sun, and build with them; or make a weather vane and a lightning rod.

Many science activities, in fact, are related to environment and culture. For example, mark off a small section of the yard and sprinkle it with seeds so the children can see bird and animal tracks up close. This activity relates to science and the environment—and it is culturally related because tracks have alerted various cultural groups to enemies, warned them of weather change, and helped them find food.

Many art experiences are culturally and environmentally related. Consider weaving, tie-dying, making seed, bark, or sand pictures.

Some facilities use rustic-looking materials to build equipment and make replicas of early American constructions such as a log cabin, hitching post, a foot bridge, a veranda, or a dinner bell by the door.

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PART III

Communication

Communication and Culture

Communication can involve the ability and effort to understand and appreciate another person's language and traditions. It is perhaps the most important aspect of understanding cultures. It is crucial to almost all activities concerning culture and so it is pertinent to all parts of *Culture and Children*.

Through communication we create pride in the unique and fascinating features of cultures, show children similarities between cultures, remove prejudices about cultural traits and traditions, and help children build a memory bank of cultural experiences.

In children's programs, communication and appreciation of cultures should be as much a part of daily routines as hygiene or serving nourishing food.

Communication as an Attention-getter for Cultural Study

When Carol Wegley-Brown, Austin, began a unit on Indians with her 4-year-olds, she helped the children select two-part Indian names for themselves.

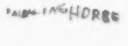
For the first part of the name, the children were asked to think of a skill they possessed, something they could do well. The second part of the name was to represent something they liked.

Lindsay said he was good at painting and liked horses, so he became "Painting Horse."

Elizabeth insisted that her name be "Diamond Puppy." It seemed she had not understood how to make up native American names, so the teacher discussed Elizabeth's choice with her. "But I'm really good at selecting diamonds," Elizabeth insisted, and explained that her parents are in the jewelry business. So her name remained "Diamond Puppy."

"Teaching Kids" was the name the children chose for the teacher.

This is "Playing Eagle."



Indian names were written on a chart and on name tags. Children could get their name tags out of the basket each day and let the teacher attach the tags with safety pins.

Communicating the Relationship Between Past and Present

Showing the relationship between the past and present can be especially valuable when introducing a new culture or explaining a culture that children don't understand.

Here is what Beth Morgan did when student teaching in Austin.

Her 4-year-olds had been studying about housing, clothing, food, and other aspects

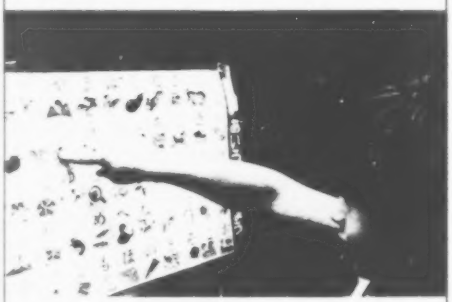
of past Indian life. She wanted the children to understand that many Indians have maintained their cultural identity although their lifestyle is similar to the children's.

To demonstrate their current lifestyle, Beth made a cardboard Indian boy and dressed him in jeans, shirt, and boots. She told a story about him and his favorite things; made a vest for him from a grocery sack and decorated it; showed colorful magazine pictures which illustrated his favorite food and pet; and read his favorite story from a book familiar to the children.

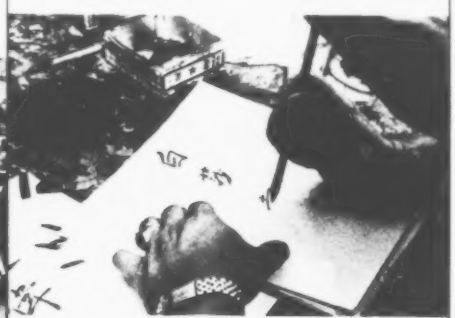
Communication as Cultural Role-playing

Experience a culture by using its language—in writing and orally.

Alda Murphy, Austin, invited a Chinese parent to show the children how some words common in the children's vocabulary are written and pronounced in Chinese. Soon all of the children could use a few Chinese words. The words were displayed on a poster and hung at the children's level.



This Japanese chart has colorful pictures identified with Japanese word symbols.



A man at the Folk Life Festival in San Antonio writes Chinese characters with an authentic Chinese pen.

A girl writes with a quill pen. Feathers may be available at poultry farms and are easily trimmed to a point.

Communicating Concepts about Culture

Just as an adult gains appreciation of things he sees in a foreign country if a guide explains their significance, so does the child need a guide to communicate the significance of observations of culture.

Interpretations may be planned, or spontaneous as the teacher sees a situation develop. Remember that children may need help in asking questions to get the information they are interested in.

Mildred Earls, Austin, asked Mitsue Kawashima, a Japanese lady, to visit the classroom and explain her getos (sandals) and tabis (special two-toed socks which permit a leather thong to fit between the toes). Mildred asked Mitsue to take off her socks so the children could see how they were made and try them on. The children then asked lots of questions. Everyone was involved in communication which made the experience more meaningful to the children and pleased Mitsue.

Communicating that Children are Special

Halloween is primarily for the benefit of young children in the United States. Dressing in costumes and going out trick or treating is a festival which adults plan for children. Giving the children

Cardboard stencil and orange paint provide a way for each child to have a jack-o'-lantern.

pleasure is the reward the adults are seeking.

There are festivals especially for children in many cultures. For example, the Chinese and Japanese have a Boys' Day where kites are emphasized and a Girls' Day with dolls.

Communicating Details about Cultural Projects to Stimulate Interest

Let the children in on as much as possible. For instance, if you can't take the children to the store or a vegetable stand to buy pumpkins for jack-o'-lanterns, the next best thing is to tell them about your purchasing experiences. If someone donates the pumpkins, tell about that too. Discuss *why* you prefer small pumpkins (can afford more, now children can participate, and pumpkins are easier to store in refrigerator) and why you select firm pumpkins without blemishes, preferably with the stems attached. Such details encourage the children to think about the cultural project.

Helping Children Communicate Cultural Experiences

Even single-line stories told spontaneously can reflect family life and thus affirm a culture: "The tire went flat" (recalling a weekend), "This is my house" (while painting). "The pizza got big" (during mud play).

As children observe how you listen and encourage other children to converse, they will develop communication skills.

After you have learned about a child from home visits and little things you observed or were told, you can encourage the child's communications by adding to them and by asking leading questions.

Language

Language is any way of putting thoughts into symbols which can be understood by others. Different cultures may have different languages. And a single culture may have an oral language and another type of language.

Sometimes questions elicit information and discussion rather than just "yes" and "no" answers.

Examples of Non-oral Language

***The following material was adapted from Aline Amon's* Talking Hands, Indian Sign Language.**

Indian Sign Language

More than 1,000 languages were spoken in North America before Europeans arrived. Just as the French speak a different language from the Swedes, the Sioux speak a different language from the Cherokee.

To communicate, tribes developed simple and effective sign language. The sign language currently used by the deaf incorporates many of the Indian signs.

Many of the signs are pictures drawn by the hands. For example, deer is expressed by holding hands up beside your head with fingers spread like antlers.

Introduce Indian signs to the children when learning about Indians, then continue using them independently of any study. You will enjoy sharing private messages with the children across the room or yard.

GOOD. To signal GOOD, hold your hand flat next to your heart and then move it out on a level. To the Indians, GOOD meant "level with the heart." Explanations of signs say a lot about how the Indians thought.

THANK YOU. Bring your flat hand down and away from you several times, as if stroking someone's chest.

HELLO. Instead of having one sign for a single greeting used all the time, the Indians often would communicate a sentence: "My heart is happy to see you" or "Come smoke a pipe with me."

Occasionally they would salute someone by pushing forward a hand with the index and middle fingers together meaning FRIEND.

GOODBYE. Originally the Indians had no sign for "goodbye," but later they adopted the shoulder-height wave from the white men.

WATER (DRINK). Cup a hand tightly with the fingers pointing out. Move the hand to your mouth and pretend to drink.

SLEEP. Place the fingers of your left hand on the palm of your right. Bend your head to the right as if you were about to rest it on your hands.

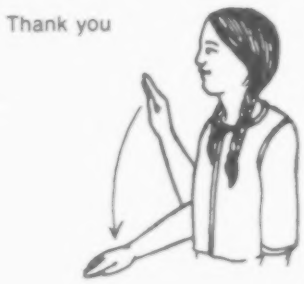
Indian Picture Writing

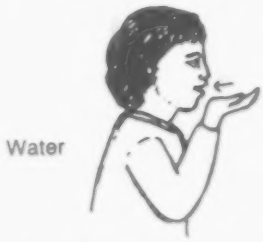
Early Indians had no books or written language; they used pictures. For example, they made calendars on dried animal skins, bark, sticks, stones, rocks, trees, and cliffs. A man was chosen to keep the tribal picture calendar. He made pictures or marks of important things that happened to the tribe.

The Indians of the northwest coast carved trees to make totem poles which were placed in front of homes. The carvings usually told a picture story of the most important facts about the family who lived in the home.

Margaret Puckett, Fort Worth, suggests using games to teach Indian signs.

Indian Sign Language





Indian Symbol Match

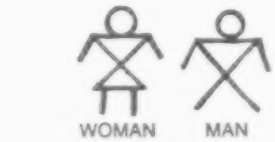
You need:

- 3-inch by 3-inch tag cards (as many as you have pictures)
- 15-inch by 20-inch mat
- pictures of Indians to glue or draw on cards and mat

Directions:

1. Create a work mat and glue on pictures of a teepee, crowd of people, clouds, mountains, cactus, man, woman, or child.

2. On tag cards, draw with felt marker the Indian sign for each picture.



PICTOGRAPHS

3. Children take turns removing one card from stack and placing it on the appropriate sign on the mat.

Variations: Create a game of concentration by turning the cards face down so children in a small group (two, three, or four children) can take turns turning over a card to be placed on the mat if the child can read the Indian sign. Or, a child can do the matching alone.

Indian Design Stencils

You need:

• plastic lid from coffee can or piece of cardboard

Directions:

1. Cut out shapes such as a star, moon, teepee, man, woman, or mountain.

2. Children use these stencils to color with crayon or felt pen on paper.

Owner Sticks—Language of Ownership

The Indians used symbols to give their children a strong sense of identity.

They learned to give much importance to the owner stick, which was one way the family identified itself.

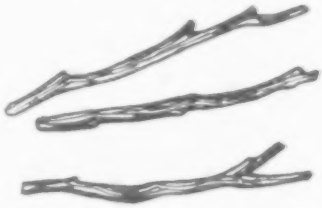
Most owner sticks were made from straight, slender saplings, about 30 inches long, and decorated unlike the owner stick of any other family. Some owner sticks had strips of buckskin or feathers tied on, some were dyed various colors, others had shells or bark attached.

The family placed its owner stick in front of a collection of goods to indicate ownership. Indians respected the property of others and would not disturb the belongings of friends.

Children enjoy using symbols, especially to identify themselves and things that are special to them. They depend on them for security and a sense of belonging. So consider giving the children the experince of making and using children's owner sticks.

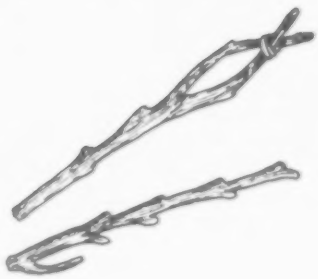
After an explanation and demonstration of how Indians made and used owner sticks, the children will be ready to search for natural materials for creating their own.

Each child can look for the right twig or short branch.

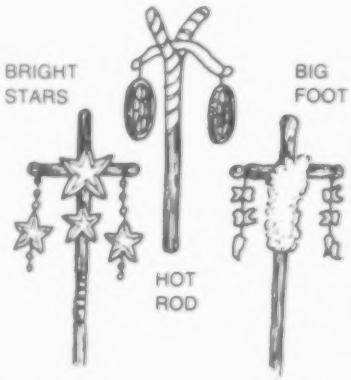


Then, other natural or man-made things can be gathered for giving the owner stick the child's touch.

If your whole group makes owner sticks, each child should have one. A child who isn't interested in decorating a stick can choose a distinct branch and use it as an owner stick.



The Indians had descriptive names such as Blue Deer or Little Turtle and their owner sticks represented their name (deerskin dyed blue and a deer tail, or a turtle shell). Older children may enjoy choosing an Indian name and making their owner sticks to represent their names.



After the owner sticks are made, encourage the children to use them to identify belongings, their place at the snack table, or an unfinished puzzle or book. As the children use owner sticks, be ready to give needed help in understanding property rights of others.

Appreciating Spoken Languages

There are many interesting ways to help children learn to appreciate spoken languages—their own and others.

Borrowed Words

With school-agers, identifying and determining how cultures and ethnic groups have contributed to American English could be a challenging study. Refer to the origin when using the word.

Africa	China
cola	tea
yarn	silk
chimpanzee	ketchup
zebra	

Spain	Mexico
banana	sombrero
guitar	rodeo
parade	bronco
domino	

Indian-American
woodchuck
chipmunk
skunk
racoon
squash
hominy
tomahawk
teepee

Slang

Slang words and phrases are those which usually are not in the dictionary. Most people use slang because sometimes there is no word that says what you want to say as well or as colorfully as the words you make up yourself.

Saying "dig" to mean "understand," "bread" to mean "money," and "groovy" to mean "feeling good" is slang of black musicians. Other slang from the black community: "busting suds" (washing dishes), "fat cat" (important person), "bend my ear" (talk to me), and "out to lunch" (don't understand).

Discuss with school-agers how one can make up slang words and phrases to describe what something looks like, is used for, or does. Read a story and underline certain words. Then let the children invent slang words to take the place of the underlined words.

Teaching Languages

Children enjoy using words of another language. One teaching strategy is to display colorful pictures of familiar animals such as a duck, deer, horse, butterfly, or fish and label each in the English and Spanish (or other language).

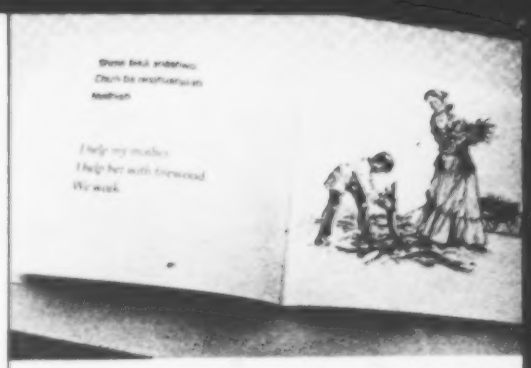
Lerline Compsey in Quanah suggests teaching a rhyme which uses a word of a foreign language. The following use Spanish words.

Mariposa (Butterfly)
Mariposa, mariposa,
Flying in the sun,
Mariposa, Mariposa,
Fold your wings about your head
When the day is done.

Conejo (Rabbit)
Conejo, Conejo,
Hop, hop, hop,
Conejo, conejo,
Stop, stop, stop.

Gloria Sneed, Corpus Christi, recommends labeling pictures of food or real raw food in English and in another language.

Yolanda Barbosa and Janie Martinez, Austin, talk to children in English and Spanish and use gestures and toys or other props as visual aids. Spanish words include "comida" (food), "siéntate" (sit down), give me your "manita" (little hand), do you want some "agua" (water), and roll the "pelota" (little ball).



This bilingual English and Navajo book, *Kee's Home* has been suggested by Katie Butler of Galveston. It has pictures and text about a Navajo boy.

Lanell Carrell in Cactus suggests playing "Loteria Mexicana," better known as "Chalupa." This is a popular game in Mexico. It is similar to bingo, but uses names of familiar Mexican objects instead of numbers.

Mary Froh, Houston, also suggests Loteria while using a puppet to help teach Spanish words such as "la maestra" (teacher), "el alumno" (boy student), "la alumna" (girl student), and "la clase" (class), and polite expressions such as "buenos días, señora" (good morning, ma'am), "gracias" (thank you), and "de nada" (you're welcome).

Shirley Jordan, Corpus Christi, suggests asking children to think of the Spanish and English words for objects pictured on cards.

P. L. Anthony, Houston, recommends that school-agers try counting in African and English while looking at the written symbols. One child says the words for a number, another child holds the symbol up. Then the next number is spoken and shown. Children can learn to count in Spanish, German, French, Vietnamese, or any language represented in the group.

Visual Displays

In many ways, displays can encourage and expand children's use of language and their understanding of cultural diversity.

Try greeting children and parents with the languages represented in your program. Write the greetings in colors on a large piece of wrapping paper mounted on a bulletin board or a free wall space.

Good morning.

German
Guten morgen.
(goo'ten mor'gen)

Nigerian
Karo.
(kak row)

French
Bon jour.
(bon jour)

Japanese
Ohayo.
(oh hah yoh)

Give an overview of your "good mornings" to the children by reading and touching each greeting.

Emphasize that different people have different ways of verbally expressing similar messages. Even the children who cannot read well yet will soon get the point. And over a period of weeks, they will learn to say and respond naturally to a variety of morning greetings.

Parents will look at the bulletin board, comment, explain it to their child (or vice versa), ask questions, discuss, and contribute other "good mornings" to the display. Children will relate to it when you and the parents do.

Shirley Hogan, Lubbock, suggests showing the children pictures of foods on the daily menu (especially cultural and ethnic foods), then mounting the pictures where the children can see them. Shirley says the children will learn to identify the foods and verbalize what they see and other things about the foods. She recommends "*Little Ideas*" which is printed for the Dairy Council, and magazine and newspaper pictures.

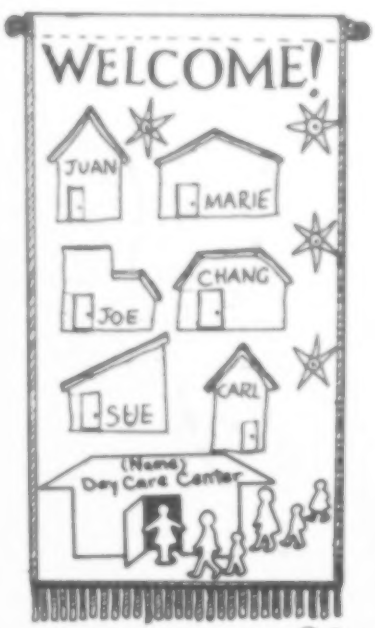
Dee Range, Dallas, offers two suggestions for using bulletin boards to strengthen children's self-identity.

We Belong

The idea is to represent children and parents traveling from home to the center. They have closed home doors behind them, and your door is open to receive them.

Buildings and people can be plain or fancy, realistic or abstract. A length of colorful, small-checked or plaid cloth makes an attractive background.

For picturing the center, cut an oblong piece of cardboard and a door which will open. Print the center's name across the top. Make figures as shown. Place building and people at the children's height.



For each child, make a cardboard house with a door. In each child's presence, label with the child's name. Attach the homes to the cloth. Be sure each child knows where his cardboard home is.

You may also want to put up a map of Texas with your city starred, and a map of your town marking the location of each child's home. A list of names and addresses beside the latter map would be helpful. Parents would probably like the list on a "Parents' Bulletin Board" too.

Our Heritage

The theme could be "Roots."

Check with parents and children about their ethnic origins. Many families will know of recent U.S. origins and some have traced their roots to other parts of the world.

All the children should be comfortable about how much or how little they know about their families.

For school-agers, place a large colorful world map on the bulletin board. Let the children place colored map pins in the areas of their roots. Place a pin for yours, too.

Discover if ethnic costumes are customary for any of the pinpointed areas. Try to get pictures of the costumes and let the children cut them out and place them on the bulletin board.

Place a box or bench in front of the map for items that have come from the areas identified. If parents don't have the items, check import stores for inexpensive buys. Communicate your interest to specialty stores and ask to be informed when there are clearance sales or damaged goods. Try to get items that are used by the people in the area in which they are made.

Backgrounds of displays should be distinctive but harmonize with the room and its contents.

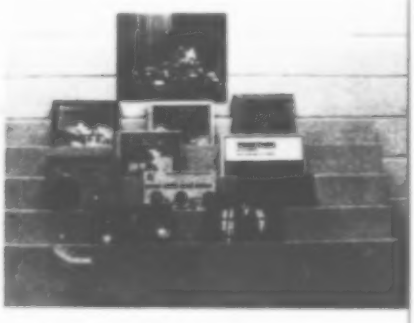
For a bulletin board, consider using lightweight painted wallboard edged with wood strips, large wallpaper samples or carpet leftovers attached to the wall like a patchwork quilt, or a rug hung underside out. Or outline part of the wall itself.

For variety, hang lengths of fabric, a colorful sheet, an old tablecloth, or a light bedspread over the bulletin board.

For hanging, secure hooks or brackets high on the wall to support strong curtain rods or heavy wire.

Attach light, flat items to the background with rolled masking tape. Dimensional items may be sewed or tied in place, or attached through loops of cloth pinned to the background.

Books and Stories



Books and stories, of course, are communications which use language, but are so important to culture and children that they deserve special emphasis.

Cultural Concerns in Choosing Books

Books are a wonderful resource for learning about cultures. Unfortunately, some are unrealistic or otherwise erroneous, and sometimes biased.

The Council on Interracial Books for Children has a publication entitled *Ten Quick Ways to Analyze Children's Books for Racism and Sexism*. The publication is useful in selecting books, stories, toys, games, and other materials for children. The publication also will help you adapt books so they are suitable for children.

Velma E. Schmidt in Denton furnishes this summary of the publication:

Illustrations—Are there stereotypes or a "token" ethnic person? Are characteristics of a culture realistic? Who is doing what? Does the color black always have negative connotation?

Story line—Do standards for success belong exclusively to the white culture? How are problems resolved and who resolves them? Are minorities a problem? Is the story true to life?

Lifestyles—Are they approved of and are they true to the era of the story?

Relationships—Who has power, who makes the important decisions? Who is the leader? How are family relationships depicted? Are they realistic? Are there stereotypes?

Heroes—Are they all white? Do minority heroes have the same qualities as white heroes? Are positive qualities always and only about whites?

Self-image of children in book—Do minority children have good self-images? Limited self-images?

Author's and illustrator's backgrounds—See jacket flap or library reference section—what qualifies these creators to do the book?

Author's perspective—Is it ethnocentric or objective?

Copyright date—Many 1960s books reflected a white point of view; there were more minority authors in the 1970s. Remember, this is a generalization and inconclusive.

Loaded words—Do some words have negative overtones? Examples: "lazy," "wily," "backward," "docile."

Telling Stories

Look for stories relating to the everyday aspects of a culture.

One of the favorite stories of Janet Howard, Austin, is "The Jack-O'-Lantern" found in *Told Under the Blue Umbrella*. The story tells about Peter making many trips to a field to find a pumpkin that is just right for making a jack-o'-lantern.

"With eyes to see
And teeth to bite;
So I can have fun
On Hallowe'en night."

Each time he found a pumpkin, Peter put it in his little red wagon to take it home and

"The wagon went bump,
bump, bump!
The pumpkin went jump,
jump, jump!"

When telling the story to children, Janet likes to hold a pumpkin on her lap and make the pumpkin jump. For very

young children, she shortens the story but keeps the repetition because that is the part the children like best.

Adapting Adult Stories

Many stories in adult publications may be adaptable for teaching children about culture.

For example, springtime newspapers often tell the folk tale about the origin of the bluebonnets. You can adapt the story for children. Take the newspaper to the classroom to show the children your source.

It can be enjoyable to be in a field of bluebonnets

Stories Based on the Teller's Experiences

Tell the children about your experiences. If you've been on a trip, tell about what you've seen, especially cultural sights. If you go to a festival, tell about it. Illustrate with pictures or props. Encourage the children to tell stories about their experiences, too.

Making a Book to Use as a Visual Aid

For example, use cardboard or heavy construction paper to make a book about children growing up. From magazines, select large, clear pictures showing: babies sleeping, being fed, crying, being bathed, being held; toddlers toddling, eating, playing, being bathed, sleeping; young children playing with other children, eating, taking a bath, laughing, running, climbing.

Paste or glue the pictures into the book. (Rubber cement is best for magazine pictures.) Usually one picture to each page is easiest for the children to appreciate.

Holding the book so the children can see the pictures, talk about how a child ate and slept and played at each age and what changes occurred as the child grew older and larger. Talk about new abilities that came with age and growth.

Acting Out Stories

Role playing can be a good way to deal with feelings about other cultures and new experiences.

Because Clay was apprehensive about soon moving to Ireland where children all wore coats and ties to kindergarten, his teacher made up a story about Clay's new school and the children brought coats and "went to school" with him. The group discussed how uniforms have many purposes. Clay felt better when he understood why the children at his new school dressed as they did and tried out the experience.

Nursery rhymes also give children the opportunity to role play. The teacher can recite a nursery rhyme such as Little Miss Muffet or Jack Be Nimble while children act it out. Usually some private impromptu planning by the teacher and other actors is encouraging and makes the activity more fun.

Timy Baranoff, Austin, suggests reading folk tales from other countries and encouraging the children to act out the story. *Anansi, the Spider* is a favorite with 5-year-olds. It's a folk tale from the Ashanti in Africa.

Finger-plays

Finger-plays are stories that are acted out with the fingers, hands, and arms.

THANKSGIVING
Everyday when we eat our dinner, Our table is very small;
(Show size with two hands.)
There's room for Daddy
(Hold up tall finger.)
And Mother
(Hold up pointer finger.)
And Baby, that's all.
(Hold up little finger.)
But when Thanksgiving comes, You can't believe your eyes. For that same table stretches
(Stretch arms.)
Until it is this size!
(Show size with two hands.)

CHRISTMAS
Here is a window in a Christmas toy shop:
(Make circle with arms.)
This is a round balloon that pops,
(Clap hands.)
This is a top that spins in a ring,
(Twirl forefinger.)
This is a little bird that can sing,
(Whistle.)
This is a soldier that can walk,
(Make two fingers walk.)
This is a Ma-ma doll that can talk,
(Say "Ma-Ma.")
This is a funny jumpingjack man,
(Swing arms out suddenly.)
This is a sleepy Raggedy Ann.
(Let arms hang limp, relax heads.)

And now we will say goodbye to the toys. And tiptoe away without any noise.
(Move fingers in walking motion.)

EASTER
Five little Easter eggs lovely colors wore;
(Hold up five fingers.)
Mother ate the blue one, then there were four.
(Bend down one finger.)
Four little Easter eggs, two and two, you see; Daddy ate the red one, then there were three.
(Bend down one more finger.)
Three little Easter eggs; before I knew, Sister ate the yellow one, then there were two.
(Bend down one more finger.)
Two little Easter eggs, oh, what fun; Brother ate the purple one, then there was one.
(Bend down one more finger.)
One little Easter egg, see me run; I ate the very last one, and then there were none.
(Bend down last finger.)

VALENTINES DAY
How many Valentines?
Valentines, valentines,
How many do you see?
Valentines, valentines,
Count them with me:
One for Father,
(Hold up thumb.)
One for Mother
(Hold up pointer finger.)
One for Grandma, too,
(Hold up middle finger.)
One for Sister,
(Hold up ring finger.)
One for Brother,
(Hold up little finger.)
And here is one for YOU!
(Make heart shape with thumbs and pointer fingers.)

Flannel Boards

Flannel boards can be used to show the action of a story and can be a resource for learning about culture. Characters and stage props can be represented by sticking them

to the flannel board. They can be added or removed as the story dictates.

Be sure the board is held or propped and the figures are large enough for the children to see easily.

Hold figures for the story in a folder in your lap or behind the board. Until children are used to the activity, they may be more interested in the story pieces that have not yet been shown. Be appreciative of their eagerness and curiosity, but plan short stories and stories in which most of the figures are on the board soon. Be familiar with the story so you can talk it while watching the children's faces rather than the board.

Children love to hear and tell stories again and again. After you have told a story, leave the figures available for the children to use. They will adapt the story and make up new stories involving the figures. Encourage creative storytelling; it helps the children feel good about themselves.

Another idea is to trace storybook figures onto interfacing and color with felt pens. You could make up a story using the figures on the felt board. If you have trouble finding an ethnic book suitable for very young children, find one for older children with good pictures. Trace the pictures onto interfacing, color what you have drawn, and use the felt board while telling the story in an adapted fashion for the younger children.

Joan Wyde in Houston suggests using flannel board figures with clothes of different countries. She suggests copying simple costumes from books or cutting out pictures from magazines, and putting interfacing or flannel on their backs so children can handle them easily. She also suggests using other items which are typical of a culture, such as house, tools, and animals.

Judy Wallace, Elgin, makes felt faces with a variety of skin tones and different colors and shapes for the hair and other features. The children assemble the faces on felt board as pictured here.

Music

Music is a universal language. It enables us to experience and express happiness, sadness, anger, beauty, and many other feelings. It thus can help us understand and appreciate others, including people of cultures other than our own. It can also help us understand and appreciate our own culture.

Music is basic to almost every culture. And the music of each culture is distinctive.

The lament of the Scottish bagpipes contrasts sharply with the gay sounds of the fife and fiddle in Irish music. The Latin flavor of the rhumba, the samba, and the cha cha cha speaks of South America. The German and Austrian polkas and waltzes

are very different from haunting minor keys of the music of China and Japan.

Flemish round dance is demonstrated by these couples at the Folk Life Festival.

Our responsibility is to include culturally related music in children's regular musical experiences. For some caregivers this may mean reviewing musical history and learning about the music of various cultures.

Caregivers also must work with the children to identify the cultural heritage of music already being used and must find and learn to use resources.

We recommend that you begin with the musical heritage of the children and staff in your facility. Parents and friends are usually pleased to share their music.

If your schedule calls for using the same music regularly, use music which is distinctly culturally related; music that is repeated frequently makes a deep impression.

Gayle Browne, Austin, suggests a way to teach 4- and 5-year-olds to identify types of music. Teach them how to recognize a waltz, a rhumba, jazz, and Japanese music. Then each day when it's time to assemble, play a recording of one of these types of music and ask the children to identify the music that is called them together.

Gene Nelson Jones, Austin, recommends talking about music in addition to experiencing it directly. You could talk about why a musical sound (e.g., bagpipe) sounds the way it does.

Genie Line and Marian Betzen, Amarillo, suggest playing records of ethnic music and bringing pictures of the instruments used or the actual instruments.

Shirley Horton, Lubbock, and the members of the Fort Worth Day Care Association tell about asking children to bring favorite records from home and dancing to the music. This offers them an opportunity to hear music from various cultures.

Cornelia Adams, Kingsville, suggests reinforcing the rhythm of music with rhythm sticks or drums. She says the children must listen for the beat, capture it with a body movement such as tapping the knees, and then use the instruments.

This child is enjoying the music and dancing at the Texas Folk Festival.

All children respond naturally to music. Even an infant will smile when the teacher sings a certain song and a toddler who can barely stand may dance.

If you are a caregiver for infants, try using lullabies from different countries at difficult times of the day. See how the babies and staff respond. You will be pleased and perhaps surprised.

Another strategy is to simplify musical activities used with older children so that the very young can participate in their own way.

This section can only touch on music so it emphasizes three areas in which children can become actively involved: instruments (mainly percussion), folk songs, and movement and dance. There is also a brief discussion of recording music.

Percussion and Other Musical Instruments

Some musical instruments seem almost universal because they are popular in so many cultures. Actually, some are unique to a culture but have relatives in many other cultures. For example, the Russian balalika is a three-stringed, triangular instrument that is related to the banjo and fiddle. (The music, however, is uniquely Russian.)

It is possible to arrange for children to see, hear, and sometimes examine string, woodwind, brass and percussion instruments which are distinctive to different cultures.

This section emphasizes percussion instruments because children can in-

A school-ager visits a day home to share his guitar with the children.

dependently investigate and play with them. Percussion instruments also can be made for children.

Percussion instruments produce sound as they're struck by the musician or as parts of the instrument strike or scrape against each other.

Drums

The drum is probably the oldest, most basic musical instrument known to man. It is linked with early religious history of almost every society. In some cultures, showing disrespect for the drum is as bad as desecrating the flag in the United States. Drums have had a mystical, supernatural significance to many people. Even today, in some cultures, the makers and owners of drums are medicine men, priests, and monarchs.

Drums are played at births, weddings, and funerals. They are played prior to a hunt, during a hunt, after the successful completion of a hunt. Drums are used to ward off evil and to bring good fortune, to heal the sick and to bring plagues upon one's enemies. And they are used to make music.

History of the drum. No one culture invented the drum; it is a part of many cultures including some American Indian tribes.

Drums have played a rich and varied role in the history of Africa, where there still are many places where the instruments are being made as they were thousands of years ago. And, in fact, many of the African musical rhythms and styles which began so long ago have found their place in Western music such as jazz and blues.

The most basic drum is the earth drum of tribes in Ethiopia. Two holes of different depth are dug in the ground, and drummers pound on the inner walls of the holes with their palms.

People probably searched for hollow logs to use as drums until someone discovered a way to hollow them out as needed.

The first carved drums, or slit drums, were made by carving a slit into the entire length of a large log to serve as a resonating chamber. These drums were huge; there are stories of some being 40 feet long. Their sound had tremendous carrying power so they were used for communication. Early European explorers were frequently baffled to learn that the tribes they encountered were expecting them. Their arrival had been announced by "bush telegraph." Using complex codes, African tribes learned to send everything from news of visitors to weather reports with drum signals.

Sharon Thomas McDonald, Austin, recommends using the recording of the "Little Indian Drum" as a method of teaching children how drums can be used for communication.

Making drums. Drums consist of a membrane stretched tightly over a shell, bowl, or frame. When struck, the membrane vibrates fast enough to produce a sound which can be musical. The frame acts as a resonator to deepen and amplify the sound.

The caregiver should be on the look out for frames and membranes to make drums of different sizes, shapes, and tonal qualities.

The simplest classroom drums are probably empty, clean cans of various sizes and materials with plastic lids or one on both ends. Also consider using circular cardboard or oatmeal boxes with

These children are using a cardboard carton and a plastic flower pot for drums.

their lids glued on. These can be very attractive when covered with brown paper and painted by the children.

With encouragement, children soon will learn to make their own drums.

Gary W. Orr in Fort Worth suggests using can drums with old pieces of tire inner tubes as membranes.

Cut two round pieces about 3 inches larger in diameter than the ends of the can. Punch holes at regular intervals about 1 inch from the edge. Lace together with heavy cord.

Other Rhythm Instruments

Rhythm is universal. It is the lapping of waves and the

pecking of a woodpecker. Rhythm instruments are used the world over. They vary in size, material, and design, but all provide a regular, patterned flow of sound, often in conjunction with other instruments. One type of rhythm instrument is the rattle, which produces short, percussive sounds in rapid succession.

Mexican rattles called "maracas" usually are made from small gourds with slender, straight necks for handles.

The gourd shell dries, leaving the seeds loose to rattle in a pleasant way.

The gourd is a member of the squash family and easy to grow. When dry, gourds may be varnished to preserve and intensify their natural colors or decorated with paint or carved designs.

Kathie Davis of Lott and Melinda Kuenzle of Beeville suggest making maracas out of burned-out light bulbs and papier-mache.

Mona L. Harris, Houston, says that "shekeres" are instruments similar to a cabaza and are known as an Africa rattle. They are made from clay, hollowed out, painted, glazed and covered with mesh netting and beads. She suggests making them in the classroom by attaching papier-mache to balloons.

A large colorful rattle called a sonaja can be made out of a transparent, unbreakable soft drink bottle with a screw-on cap.

You need:

- transparent plastic bottle
- noisemakers such as buttons and beads
- strips of colorful cloth for streamers
- glue

Directions:

1. Wash bottle inside and out. Soak overnight if necessary to remove label. Dry thoroughly.

2. Place a handful of noisemakers in the bottle.

3. Put a little glue around top of the bottle and screw on the lid.

4. Tie streamers to the bottle neck so they wave when the sonaja is shaken.

Unusual Instruments

The Jewish shofar is a curved ram's horn which has been blown in the Jewish society for thousands of years. In ancient days, its loud sound was often used as a warning signal.

A rabbi blows a shofar for children. When the picture was taken, they told him to pretend to blow, because it made too loud a noise!

People during pioneer days could not afford elaborate instruments and were often too busy to build them. But because they loved music, they improvised, using almost anything that would make a sound.

The dulcimer is played by striking two hammers against metal strings.

The broom fiddle is a good example of an improvised instrument.

Encourage the children to use their imagination. What can they use to make music? Pots, pans and cans of different sizes and materials will present a special challenge to children. Ask them to help arrange the instruments on the floor in descending order of low to high sounds like a scale. Experiment by tapping with different objects—metal spoons, wooden spoons, pencils with erasers, wrapped sticks.

Parents may be able to furnish some unusual instruments for the children to learn about and enjoy.

Folk Songs and Songs from Other Cultures

The following excerpt is from John and Alan Lomax's *Best Loved American Folk Songs:*

"So many are the folk songs, so various are the themes, tunes, types, and styles of folk music found in the United States that one may well say that the 48 states came singing out of the wilderness many long years ago.

Folk songs are homemade hand-me-downs in words and music, songs accepted by whole communities, songs voted good by generations of singers and passed on by word of mouth to succeeding generations.

"If these songs had composers at first, they have been largely forgotten, and rightly so, since folk composers are adapters of old material rather than creators of original set pieces. Every singer may then make his own recommendations, to be accepted and passed on or rejected and forgotten by his audiences.

"So the mass of a people participate in folk song's growth, forever reweaving old materials to create new versions, much as an old lady creates a new quilt out of an old by adding, year by year, new scraps and patches."

In addition to the discussion below, see DHR's *Day Care for School-agers* for suggestions about teaching new songs to children.

Choosing Songs that Can be Accompanied by Action

Sharon Thomas McDonald, Austin, suggests adapting "Here We Go 'Round the Mulberry Bush" for singing and acting out activities related to culture. Encourage children to think of culturally related things to sing about. For instance, when a group was learning about making tortillas they sang it this way:

This is the way we
shuck the corn...
grind the corn...
make tortillas...
eat tortillas...

Activity songs give everyone a chance to participate.

Choosing Songs that Tell a Story

Mary Lou Sims in San Antonio suggests using the song, "Bill Grogan's Goat," which tells about a goat liking to eat clothes hanging on a backyard clothesline.

"Bill Grogan's goat was feeling fine.
Ate two red shirts right off the line."

The song is perfect for singing as an echo. The teacher sings the first line and the children echo what they hear; then succeeding lines are sung similarly.

Introducing a Song in a Language Other than English

For example, children will enjoy singing the familiar song, *"Frere Jacques,"* in more than one language. Let the children help decide which language to begin with.

Spanish
Estás dormido,
Estás dormido,
Hermano Juan,
Hermano Juan?
Suenan las campanas,
Suenan las campanas,
Din, din, dan.
Din, din, dan.

French
Frère Jacques,
Frère Jacques,
Dormez vous
Dormez vous?
Sonnez les matines,
Sonnez les matines,
Din, din, dom.
Din, din, dom.

English
Are you sleeping,
Are you sleeping,
Brother John,
Brother John?
Morning bells are ringing,
Morning bells are ringing,
Ding, ding, dong.
Ding, ding, dong.

Using Folk Songs that are Also Musical Games

Simple musical games played by older children and adults are a rich part of each culture. The games vary by culture but are much alike in many ways. For instance, African-Americans have passed down many singing games from generation to generation. A chief characteristic, also common to games of other cultures, is that singers

Clapping your hands and those of a partner make the rhythm of some songs and chants, such as "peas porridge hot."

clap in time to the music, either in a simple beat or complex syncopation.

See *Texas Child Care Quarterly*, Texas Department of Human Resources, May 1979, for a discussion of musical games.

Vernice Johnson, Jacksonville, recommends these collections of songs from various cultures:

- *A Fiesta of Folk Songs from Spain and Latin America* by Henrietta Yurchinio;
- *Sing Children, Sing Songs, Dance and Singing Games of Many Lands and People* by Carl S. Miller;
- *Walk Together Children* by Ashley Bryan.

Dance and Other Movement to Music

Each child can be uniquely affected by music and react physically in a unique way. Often, the music will evoke movements closely resembling ethnic dances.

You may also teach ethnic dances to interested older children after they have learned to enjoy freedom of expression. Some younger children may only appreciate the free movement.

Courtesy Austin Travis County Collection

A Japanese visitor shares her native dress, instrument, and dance.

Mae McBride and Emma Smith in Marlin recommended teaching children how Africans have a unique way of making music with their bodies. Lead the children in creating sounds and rhythms by clapping hands; slapping shoulders, thighs, or other body parts; stomping feet; and clicking tongues. Then the children will enjoy creating their own movements and rhythms.

Gloria Sneed of Corpus Christi plays a medley of ethnic tunes and children respond to the rhythms and melodies. She suggests jazz, folk dances, polkas, western, classical, and other available ethnic music.

Mona Harris of Houston suggests using a musical recording of the African story "Ujambi and the Lion." Children can develop movement to represent words or parts of the story. She also suggests that the children use drums, clava sticks, bells, shekeres (African rattles), brightly colored fabrics for costumes, and odds and ends for jewelry.

Gayle Browne, Austin, says, "Scarves or crepe paper streamers seem to help children feel free to express with their bodies the music they are hearing."

Connie Boswell, Hubbard, suggests having an Indian Rain Dance with headdresses the children have made and oatmeal box drums.

Sharon Thomas McDonald, Austin, recommends inviting a guest to dance in costume for the children. The story of the dance can be told. Furnish relevant costumes, accessories, recordings or taped music, and instruments, and encourage free dancing. An Indian dancer was a big hit with Sharon's kindergarten class.

Courtesy Austin Travis County Collection

Jarabe Tapatío

Jane Manning, Nacogdoches; Dorothy Randle, Slaton; and Elizabeth Merrill, Dallas, suggest the Mexican Hat Dance (Jarabe Tapatío) because it has a lively tempo that is fun for dancing. Place a big Mexican hat on the floor and let the children create a dance around the hat. They will enjoy playing claves and maracas along with the music.

Bea Ganson, Abilene, comments about dancing the Mexican Hat Dance, "We dance outside on the patio. Everybody, including the cooks and the 2-year-olds, join in and enjoy the dance."

Lanell Carrell, Cactus, recommends a Mexican folk dance described in *Bailes A Colores* (Dances to Colors) by Irma S. Vela.

Las Chiapanecas—
The Dance Representing the State of Chiapas

Directions:

1. Introduction of dancers occurs while dancers are standing still and facing each other, girls holding their skirts with their hands and boys with their hands behind their backs.

2. Dance waltz steps (1-2-3) moving in desired direction.

3. Hook left elbows and skip four beats;
Hook right elbows and skip four beats;
Hook left elbows and skip eight beats;
Hook right elbows and skip four beats;
Hook left elbows and skip four beats;
Hook right elbows and skip six beats.

4. On last two beats, each boy kneels on one knee and a girl places one foot on boy's thigh and salutes.

Resources: The folk dancing club at the University of Texas will demonstrate dances for day care centers; some records of folk dance music come with instructions; the bibliography contains reference to folk dancing books.

This Filipino pole dance is set to the movement and rhythm of the bamboo poles.

Recording

Children should be presented with the best of music and dance from all over the world.

Most of us do not have the skills, materials, or money to buy a lot of records so we recommend that your school invest in a tape recorder and tapes, and that you invest time in recording and cataloging what you record. You can develop a collection of music for your facility by recording music wherever you find it: radio, television, a fiesta, a local concert. Libraries in larger cities have record collections, including cultural music, for loan.

On each tape, record the name of the music, the artist, the composer, and the source of your recording. This way the children will learn about what they are hearing. Plus, they will enjoy hearing your voice.

Record a parent or visitor telling about music the children like. Record a folk song so the children can learn the song's story and identify new words before they begin singing.

Record stories, poems, chants, finger-plays, the background for a puppet show—anything you want to have easily available.

Make some recordings for brief use and expect to erase them. For example, record spontaneous music and other sounds made by the children so they can listen to their own voices. You may want to say their names over the sound of their music: "Hear Lou," "Juanita sings," "Tim beats his drum."

In addition to making homemade recordings perhaps you can afford to buy some records. The following people suggested recordings that they have used with their groups.

- Billie Caskey, Lubbock—"Songs of Mexico" and "Mexican Folk Dances," Bowmar Records.
- Martha Neal, Dallas—"Songs from Ghana"
- Terry Proctor, Brownfield—"Songs by Carol Perkins," Casper Records
- Paula Ward, Brownfield—"We All Live Together, Vol. 1 and 2," Little House Music.

Games

The impulse to play games is universal. Some games such as jacks are common to many cultures.

Often games are devised to reflect events of the times. During the Napoleonic Wars, chess sets showed Napolean as the white king. Shortly after the airplane had first flown, games appeared in which the player raced around a map of Europe with model aircraft. And the video games that are so popular today frequently reflect our world situation.

People usually think of games as entertainment, but they are often significant for other reasons, too.

Games with Religious Significance

Many games thought to be mere children's pastimes are relics of religious rituals dating back to the beginning of civilization.

For example, hopscotch is related to ancient myths about labyrinths and mazes, later adapted to represent the Christian soul's journey from earth to heaven.

Nancy Fitzgerald and Martha Kruger in Austin and Frances Smardo in Dallas suggest making the dreidel for children. They also recommend learning about other games used for certain holidays.

Dreidel—A Jewish Game

During the eight days of the Jewish Feast of Lights, Hanukkah, children delight in playing games with the dreidel (pronounced "dray-dull.")

The dreidel is a four-sided top with a Hebrew letter on each side. The letters begin the words that mean, "a great miracle happened there," which refers to the miracle of the lamp.

In 165 B.C., after a three-year struggle, the Jews in Judea defeated the Syrian tyrant, Antiochus IV. They found in the temple only one small cruse of oil with which to light their holy lamps. Miraculously the cruse provided oil for eight days.

hey

gimel

nun

shin

The dreidel is fun to spin to compete for prizes such as unshelled peanuts, foil-covered chocolate coins, or other small items. If the dreidel lands on the side with the nun, you get nothing; if it lands on the gimel, you get all; on the hey, you get half; on the shin, you put something back.

You can also test who can spin the longest and who can guess which letter comes up next.

Older children can help you make a dreidel.

You need:

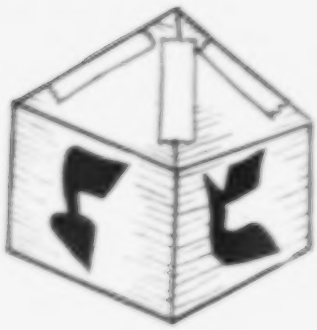
- half-pint waxed milk cartons
- masking tape
- sturdy, plain paper
- felt pen
- short pencil or sharpened piece of doweling

Directions:

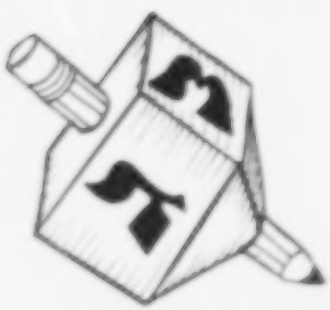
1. Cut off sections of the carton indicated by the dotted lines.

2. Fold the four remaining sections up to form a point and tape together.

3. Draw the four symbols on white paper and tape one to each side.



4. Insert a sharpened pencil through center of carton bottom and out through point.



5. Spin the top on a smooth surface by rotating the pencil.

Da Ga—A Nigerian Game

"Da Ga" means "the big snake." Because snakes were a daily problem, the African culture revered them as god-like. The game helped children deal with their feelings about the snakes.

One child, Da Ga, begins the game by chasing another child. When the second child is caught, the two hold hands and chase other players. Either end of the human "snake" can tag a new victim. Da Ga grows longer and longer.

This is also a Chinese game.

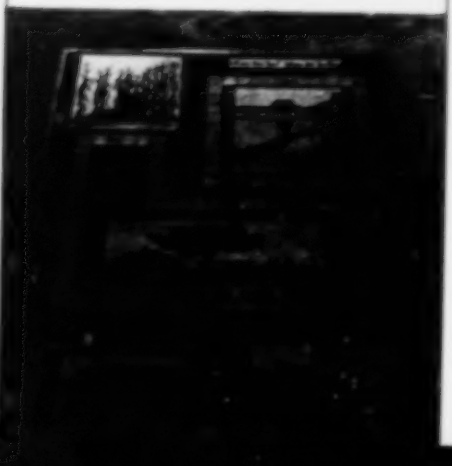
Games of Chance or Casting Lots

Games such as dice or knucklebones gave people a way to consult the gods in making difficult decisions. The results of such games played by champions were interpreted by priests and others skilled in reading the future.

Most card games have an element of chance in them in the luck of the draw and many board games from all cultures use dice to determine moves.

In *Day Care for Schoolagers*, there is a pattern for making a large die. Board

A game board has been made by copying pictures from a book, mounting them on cardboard, marking spaces for moving game pieces, and making a die from a cube block and adding dots to represent numbers.



games can be made to depict a culture. Katie Butler, Galveston, made the game shown in the photo with Navajo life pictures.

Jan Ken Po—A Japanese Game

This game is a good way to choose who will go first or who will be "it."

Begin by learning about three symbols: a closed fist represents a rock, two fingers extended represent scissors, and a hand opened flat represents paper.

Play in pairs. Count to three as you pound your fist on the palm of your other hand—one count each time fist hits palm. Exactly on the third count, each player uses his fist to form one of the symbols. The stronger symbol always wins: rock dulls scissors, scissors cut paper, and paper can cover rock. If the players throw the same symbol, they try again. You can play two out of three, or three out of five.

In China this game is called "Ching Chang Pok."

Games of Wit

Guessing games, riddles, and puzzles have always been entertaining.

Helen Cole, Dallas, suggests a game which encourages children to develop their visual memory.

Which One is Missing?

Assemble on a table six items that are representative of a culture you are interested in. For example, you might use a mocassin, an Indian doll, a headband, a clay bead necklace, a cradle board, and an Indian blanket. Be sure the children can identify everything.

Items made in Mexico were used for this "which one is missing?" game.

Screen the objects from view and remove one of them. See how many children know what is missing.

Depending on the age and skill of the group, you can use more or fewer items and remove more than one at a time.

Matching Game

Margaret Puckett, Fort Worth, suggests making this puzzle game about cowboys, but the idea could be used for other cultures. On each of seven tagboard cards (8 inches by 11 inches), draw a cowboy with no hat. Each card should have a cowboy slightly larger than the preceding card when the cards are put in a line. Cut cowboy hats from tagboard, also in ascending sizes. The children line the cowboys up from smallest to largest and then match the hats to each cowboy.

Lotto

Lotto is derived from an Italian game and is fun for young children.

Use matching sets of pictures or designs characteristic of a culture. Glue each picture of one set to a blank card. Glue picture from other set to other blank cards which serve as game boards (four or more per game board).

Single pictures are placed face down in front of the teacher or leader. The players each choose a card with multiple pictures. When the leader identifies and holds up a card, the player who has the matching design places the card on his game board. The purpose of the game is to match all the designs and learn their names.

This multicultural lotto game uses pictures of occupations.

Mary Froh, La Porte, says that when playing "Loteria," a Mexican Lotto game, pieces of corn can be used to cover the pictures.

Games for Simple Entertainment

Most cultures have games whose only purpose is to occupy leisure time and entertain. When playing them, emphasize each game's cultural background.

San Juana Trejo, San Diego, suggests "Pin the Tail on the Donkey" as a game popular in the Mexican culture. Many children associate this game with birthday parties but do not know that the donkey is an important animal in Mexico.

Pin the Tail on the Donkey

A donkey can be drawn on an old sheet placed over a flattened corrugated box. Make tails from paper and identify each as belonging to a certain child.

For older children, let each child take a turn at being blindfolded and attempting to pin the tail on the donkey. The winner is the child who pins the tail closest to where it is supposed to be.

For younger children, ask or discuss what part is missing and invite anyone who wishes to attach the tail. Fasten with something other than sharp pins.

Frances Smando, Dallas, suggests adapting this game to "Pin the Shammash on the Menorah" for a Hanukkah game. Make cardboard candles for children to place in the middle of the candelabra where the Shammash (tallest candle) should be.

Emma Lee Crowley in Hamlin, Bea Ganson in Abilene, Jody Lujan in Levelland, Concepion Marquez in El Paso, Gary W. Orr in Fort Worth, and Eula Grace Wedig in Port Lavaca suggest using the piñata to play a popular Mexican game.

The Piñata

Breaking the piñata is traditional in Mexico at Christmas as part of the Las Posadas celebration (see "Mexican-American Families" in Part I), and may be used for birthdays. In this country the piñata has been "borrowed" by many people as the focal part of special occasions such as birthdays.

Piñatas are lightweight papier-mache containers or clay pots, fashioned in interesting shapes and elaborately

decorated. Instructions for making a piñata are in many library books.

The piñata is filled with goodies and novelties. It is usually suspended by a light rope hung over a tree limb (or over a swing stand with the swings removed).

The children take turns. School-age children are blindfolded, given a stick, and spun around before swinging to break the piñata. Someone hoists the piñata out of reach before each child's first turn so that all the children get at least one turn before it breaks. The children scramble for the goodies. Younger children should not be blindfolded and may be given padded or cardboard sticks for safety.

Hand Jive

Body slapping, which some elderly people call "patting" and the young people call "hand jive," comes from the black culture.

Pitch as well as rhythm is interesting. If you slap your thigh and then the back of your hand, the second slap is higher in pitch than the first. Slap other parts of your body and notice that there is a whole range of sounds.

Hand jive can be done alone or in a group. One person chooses the rhythm and hand actions and other players copy. In addition to slapping body parts, try snapping fingers, waving hands and arms in the air, and shaking your hands.

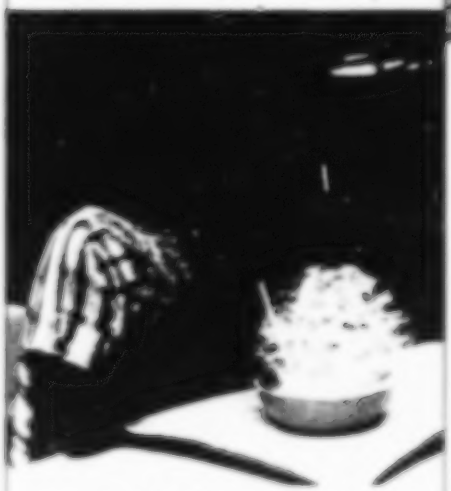
Cat's Cradle

People of almost every culture know how to make cat's cradles, figures of string woven between the hands. But it is puzzling that people in widely separated regions from New Zealand to the Arctic, from North America to Africa—make exactly the same string figures.

School-agers might enjoy learning how to make cat's cradles. Instructions are in many library books concerning games.

Blowing Bubbles

Even bubble blowing is a universal game of entertainment. Older children enjoy competing with size, shapes, and movement of bubbles.



A young child delights in making bubbles, and in their colors and sizes.

Games Which Teach Skills

Some games originated to teach new skills or help maintain old skills which could be adapted for use outside the game. For instance, chess is an imaginative reconstruction of a battlefield. American Indian youths developed marksmanship by throwing darts through a rolling hoop. And many believe that sports prepare youth for later challenges in life.

Other games teach skills mainly necessary for the game

These school-agers at the Folk Life Festival are playing "bocce," an Italian game. Similar games have been played in many cultures since the time of the Roman empire. The object is to see who (or which team) can get their ball closest to the target ball.

itself. Remember, when playing games, discuss cultural context.

Mark Maniscalo, from the Institute of Texas Cultures, suggests "Olympic Ball" as a game originating in Greece. Players form two teams. Each team divides into two lines facing each other and tosses a basketball back and forth between its lines for about three minutes. If the ball touches the ground, the opposing team scores five points and the player who dropped the ball drops out of the game. The first team to score 50 points wins.

Veona Moore, Navasota, suggests making a bat and ball using plastic bags, newspapers, and cord or string. Stuff a larger bag so that it has the general shape of a bat and tie it with string. Use a smaller sack for a ball and tie it up in a cord.

You will also be able to find a variation of a tag and

For young children, tossing a ball back and forth with plastic scoops is a challenge. This is probably derived from the Spanish "pa ala," a fast game using a racket strapped to the arm.

chase game for almost any culture you are interested in learning about. These games teach children quickness and agility and everyone has an equal chance of performing the various roles in the game.

Blarney Stone

This game is from Ireland.

The children stand facing each other in two lines about 20 feet apart. A stone is placed between the lines. Each child shuts his eyes tightly and clasps his hands tightly behind his back. When the signal is given to begin, the players walk forward slowly until the signal "stop" is given. They stop quickly, open their eyes, and run as fast as they can for the "Blarney stone."

The first child to touch the stone stands still and holds one hand on it. Now that he has touched the stone, he can "speak." The other players go back to their places in the lines while watching the child at the stone, who suddenly shouts, "Blarney bum, run, run, run."

The players then run up and down past the child at the stone, as close as they dare. The child tries to tag one of them while keeping one hand on the stone. If he touches someone, that player must stand at the stone and take hold of the free hand of the first one.

This is repeated until all the players except one are members of the chain at the center. When only one player is free to race past the stone, the child with his hand on the stone who first called "Blarney bum, run, run, run" calls it out again. Then all players in the chain drop hands and chase the untagged player. When he is tagged, he becomes the new "Blarney stone" keeper and the game is started again.

Games for Young Children

Games from the past were for adults and older children. Young children observed and sometimes played with game props independently and imaginatively when the game was not being.

But young children, including infants, enjoy games. And there are games from all cultures which are good for young children and help them develop verbal skills, language skills, gross motor coordination, and fine motor control including eye-hand coordination. Many of the games then require more complex tasks.

The young learn to play by watching adults or other children and repeating what they observe. Games in which the object is to repeat an action are especially popular. Rules must be simple and flexible. The objective of the game should be simple and noncompetitive.

Nghe Ngo (Bumping Heads)

This game is taught to Vietnamese children as soon as they can recognize a few words. The adult gently bumps his forehead against the baby's forehead while saying, "Nghe ngo" ("Let's bump heads").

Chi Chi Chanh Chanh

This game is also Vietnamese. It uses the grasping reflex of infants and is taught when the baby reaches about 4 or 5 months of age.

The adult or (school-ager) puts an index finger in the palm of the child's open hand. As the child closes his hand as a reflex, the adult pulls the finger out. This is repeated as the adult sings, "Chi chi chanh chanh."

The older child (age 2 or more) will keep his hand open and on the cue words, "U a u ap!" learns to quickly close his hand and try to capture the finger. Meanwhile, the adult repeatedly touches the center of the child's open hand and sings the complete song.

Chi chi chanh chanh
Cái danh thoi lúa
Con ngua chết truong
Ba vuong ngu đế
Thăp tê đi tim
U a ú ập.

(Chee chee-e chun chun
Kuy yun toy-e u-a
Cone nu-a cha trun
Ba vun nu da
Top ta de tim
OO a oo up.)

Catch, catch as catch can
A fire-spitting nail*
That kills a horse;
The three princes and five emperors
Run in the 10 directions;
Close, close, the closing trap.
*reference to a gun, cannon, etc.

Los Cochinitos (The Little Pigs)

Los Cochinitos is a popular Mexican game.

It is similar to "This Little Piggy Went to Market," but there are differences. Begin the verse with the little finger, and end with the thumb. The child's hand is held palm up and, as each line is recited, the corresponding finger is doubled toward the palm by the person playing the game.

This one bought an egg.
This one lit the fire.
This one brought the salt.
This one cooked it.
And this fat rascal ate it all up!

Este compro un huevo.
Este encendio el fuego.
Este trajo la sal.
Este lo guiso.
¡Y este pícaro gordo se lo comio!

Puppets

Puppets are a basic and versatile way of integrating cultural experiences and concepts into children's programs.

Sharon Newman in Belton and Joyce Whitstine in Orange recommend using puppets with children of all ages to teach about different cultures. They point out that making sack puppets is inexpensive and easy.

Maggie Gillikin, assistant director of Little People Puppet Company and owner of Just for You, a company specializing in custom puppetry, prepared original material on puppetry for this guide. We adapted her work in presenting this section because it clearly reveals the fascinating world of puppetry.

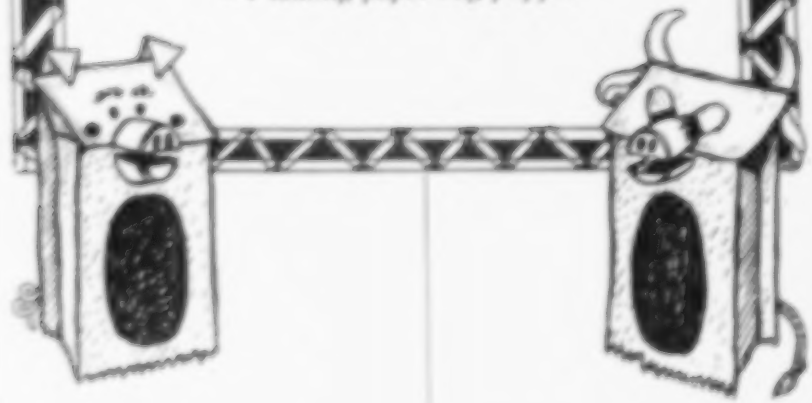
How Puppets Can Be Important

- By involving the senses, puppets furnish positive memories of cultural experiences. The visual sense is involved in construction and performance, hearing is involved in taping and orchestration, and touch is involved in construction and use.
- Puppets create appreciation of the fascinating and unique features of each culture represented.
- Puppets can be used to correct misconceptions about cultural traits and traditions.
- People who have trouble coping with certain situations can use a puppet to find solutions.
- Puppets can be outrageous and illustrate points that people might be uncomfortable illustrating.
- Puppets can be constructed to resemble utter fantasy, and can represent all of us in any situation.
- Puppetry is relaxing entertainment and therefore conducive to learning.
- Children can help create puppets or script and be proud of personal accomplishments.

Puppetry is "an idea that moves."

When young children animate their ideas with puppets they've made with their own hands, they never forget the thrill of that experience!

1 paper cup, cut in half
+ 1 paper bag
+ 1 set of construction paper features
= 1 talking paper bag puppet



Involving the Children

A beautiful puppet that sits on a shelf is lifeless. It should be used. A puppet that shows the wear and tear of countless performances is not old, it is loved.

Maggie Gillikin demonstrates using a puppet to talk to one child or share an idea with a group.

■Try furnishing an incomplete puppet. Let the children complete the puppet's features and clothes. Furnish shapes of the right size cloth for them to choose from. If the puppet is made of felt, the children can pick small pieces of Velcro to adhere to the felt. The puppet can change instantly and be anything the child desires.

■Use a puppet while reading a book to the children, then leave the puppet and book together where they can use them to re-enact the story. This helps the young child appreciate self-teaching.

■When singing, a puppet can be an effective visual reinforcement for the sounds and help the children remember the song.

■Tell a story and invite the children to act out what they are hearing. The children will listen carefully and use the puppets effectively.

■Pretend a puppet is afraid of the children because he is so much smaller than they. Show them how to treat the puppet gently and courteously. The next time a child in the room is anxious about something, help the children remember how well they treated the puppet when he was afraid, and suggest treating the frightened child with the same courtesy.

■Use a puppet to introduce a lesson, story, or art. Put on the puppet and tell the children that the puppet is ready for the activity and is waiting for them. Then the puppet can congratulate each child who gets ready. They will hurry so they can be congratulated personally by the puppet. If the teacher uses the same puppet consistently in association with the same activity, the children will get ready automatically when they see the puppet.

This sock puppet is talking to the children. (Use sock puppet only.)

■A child who has trouble expressing anger or frustration, may be able to release the feelings to the puppet.

■A child may not want to do a task (such as clean up after an activity), but may be willing to wear a puppet and have the puppet do the task. The child plays and works at the same time, the job gets done, and the caregiver feels clever!

Making Puppets

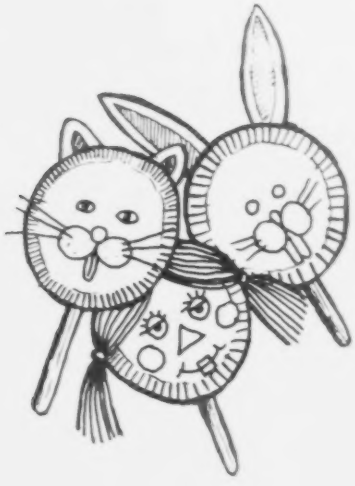
Puppets range from the simplest kind used for free play to fancy ones carefully made and used with props, stage, script, music, and puppeteers to present a rehearsed and complicated show.

To relate the puppets to culture, credit the puppet's origin—whether the puppet is from a place and time far away or a home of one of the children, or is your own brainchild. And, when possible, create puppets which are characteristic of a culture.

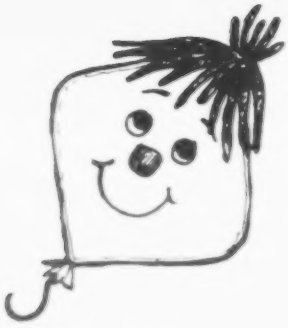
Instant Puppets

Spoon Puppet
(Add bits of yarn and cloth.)

Feather Duster
Indian Chief



Paper Plate Puppets
on sticks. Use yarn, felt, and cotton-ball features.



Transparent Puppet
Stretch coat hanger into a circle. Put nylon stocking over it and tie securely at hanger section. Attach hair and face with glue.

Glove Puppets

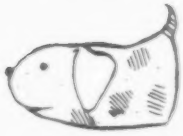
Cut up an old glove as indicated by dotted lines. The cut-off parts should be long enough to cover the child's fingers.

Yarn, felt, glue, and marking pens can create beautiful puppets of many cultures.

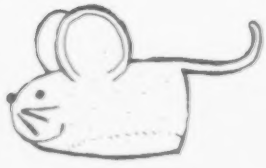
The puppet can be all head or full body.

OR: Turn glove finger sideways and *PRESTO!*

Rabbit...



Dog...

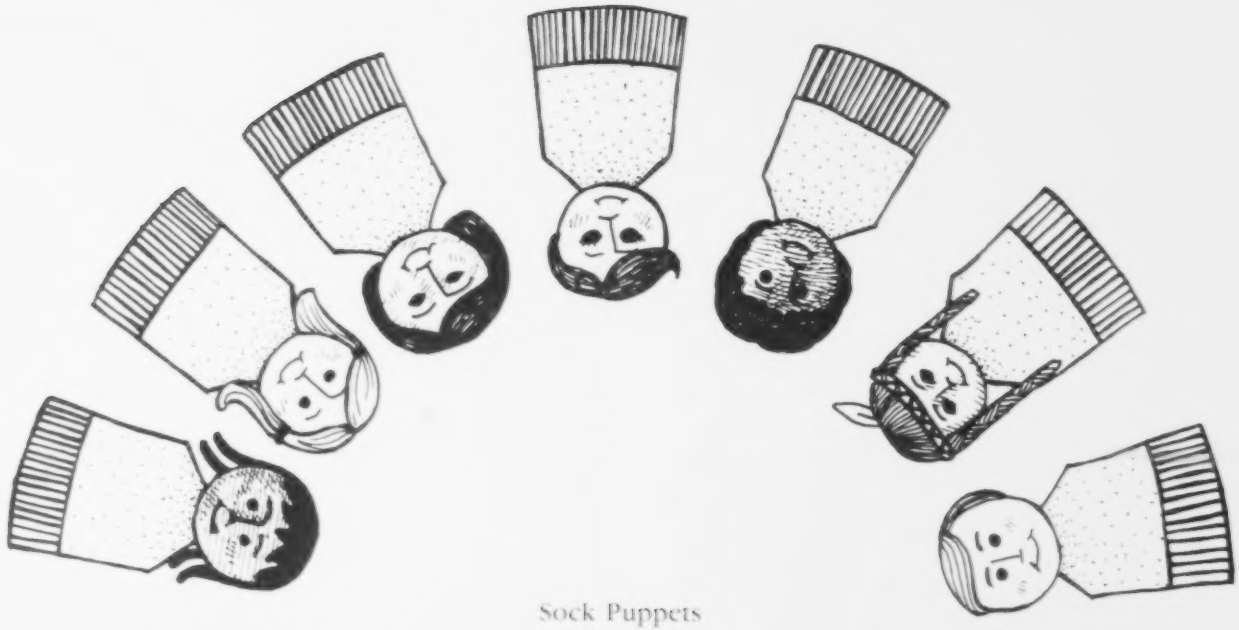


Mouse... and more

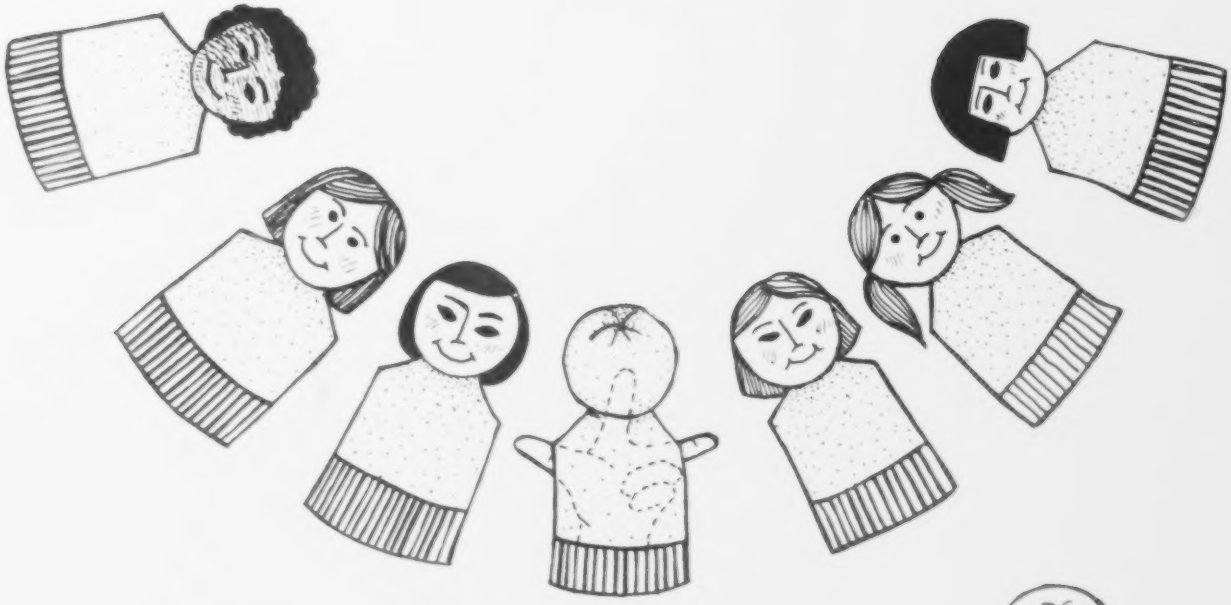
Stuff the tips of a glove with nylon stocking or similar material. Tie off with rubber band or string to create five heads. Decorate to make faces representing different cultures.

Design clothes from paper or fabric, then match heads to costumes. Clothes can be attached permanently with glue or made detachable with snaps, tape, or Velcro.

Children can create stories for each of the five, or stories which involve all five interacting and getting along well.



Sock Puppets

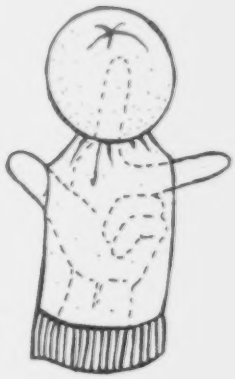


1

Turn a sock inside out and knot it close to the toe area. Then turn sock back to the right side.

2

The knot forms the head of the puppet. Tie it with a rubber band so a finger will fit into the head. Cut finger holes on puppet's body.



3

Put index finger in head, middle finger and thumb into side holes (for the puppet arms). Tuck other two fingers into palm of hand. Decorate head and face.

Movable-mouth Box Puppet

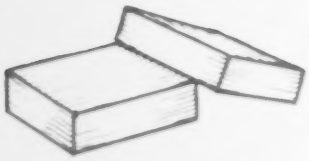
A puppet which has movable parts, particularly the mouth, becomes more believable.

To have a successful experience with children in the construction of a box puppet, unit construction is advisable.

- On day one, do units 1 and 2.
- On day two, do units 3, 4, and 5.
- On day three, do units 6, 7, 8, 9, and 10.

1

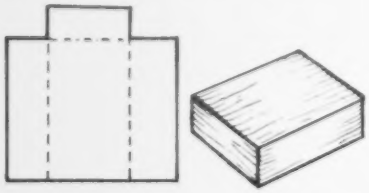
Use two boxes of same size, or one box cut in half. Individual-size cereal boxes work well for children's hands. Leave one side of each box open.



2

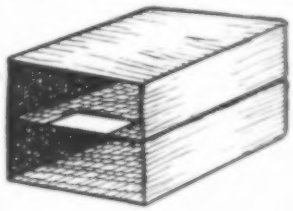
Cover three sides and the top of each box. Attach fabric or paper with glue.

Apply glue generously and smooth it onto the box with a brush. Then tap the fabric gently to the box, and let it dry. (See pattern which follows step 10.)



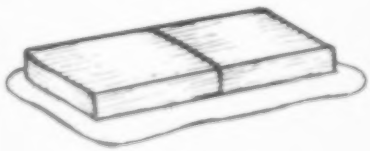
3

Tape the two covered boxes together at the open ends with masking tape. Glue two pieces of felt or fabric scrap on top of the masking tape for reinforcement.



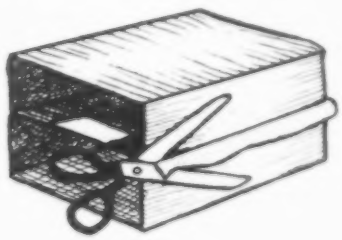
4

Open uncovered sides of puppet (what will be the inside of the puppet's mouth). Spread glue on mouth parts and gently tap onto the fabric. Let it dry a short while, then close the mouth and trim the excess.



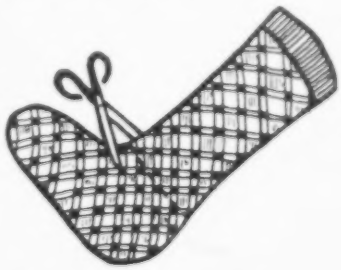
5

To trim the excess, fold puppet to close mouth and use scissors.



6

Cut the upper portion (above the heel) off an old sock. (The heel and toe area of the sock aren't needed.) Turn sock inside out.

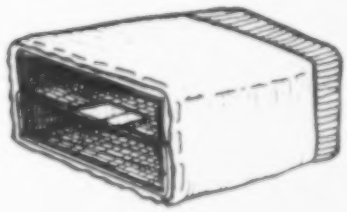


7

Put puppet into sock as shown. (Box may be wrenched a bit; don't worry, it will come back into shape as the sock is pulled over it. See step 9.)

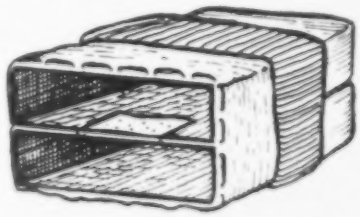
8

Staple sock and box together as shown. (Sewing is okay but not as quick.) Staples should be put in so the *smooth* side of the staples are *inside* the box.



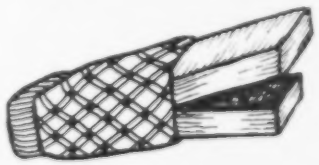
9

Pull sock back to the right side by pulling the unstapled end of the sock over the stapled area. It will reveal the puppet but cover the stapled area.



10

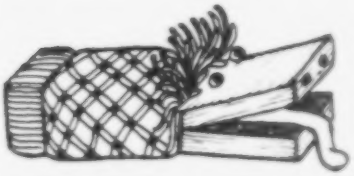
By turning the sock back slowly and asking the children if they're ready for the puppet to be "born," anticipation is heightened. The children will watch closely to see the birth of their puppets.



11

Now the puppet is ready for finishing touches!

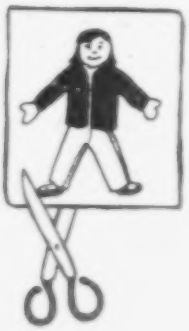
Juice cans or large pompons can be the eyes. Felt works well for features. Fake fur and feather boas make excellent hair.



Rod Puppets

Children love to make drawings and create puppets of themselves. Cut out and attach a drawing to a rod (pencil, dowel rod, popsicle stick, small stick found outside on the ground). The rod may be taped or glued to the drawing. Masking tape works well.

For best results, the children can draw pictures on stiff paper such as tagboard, poster board, and shirt cardboard.



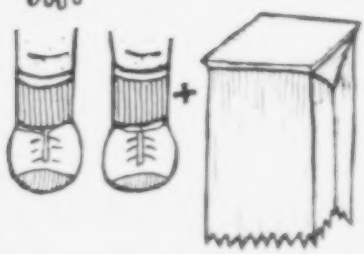
Pattern
for
Box Puppet

Using
Individual-sized Cereal
Boxes

This pattern is traced onto paper or the wrong side of fabric, then cut out to be glued.

Paper Bag Puppets

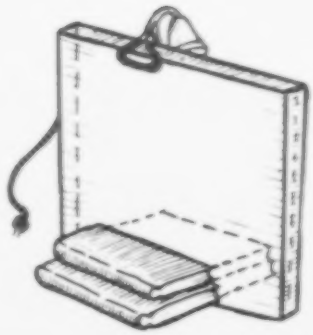
Trace and cut out pattern pieces (see below). Decorate face and glue it to flap of paper bag. Decorate front of paper bag to resemble clothing. Glue or staple legs to open end of bag. Color shoes and socks and fold so shoes fit flat on a surface as the puppet is standing up. Glue or staple arms to inner sides of bag. Arms may be extended straight out with thumbs up or down. Or arms may be folded forward where they emerge from the sides of the bag, so they reach forward or cross over the front of the body. (Both arm positions are seen in the drawing above.) Any culture can be represented by using different colors for skin tint and different costumes.



Shadow Puppets

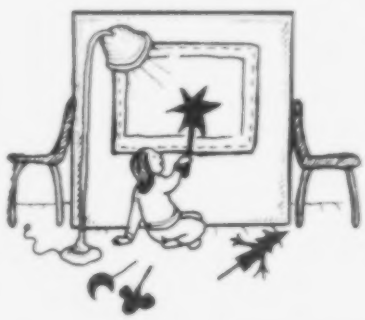
Shadow puppets are outlines or tracings of shapes. They are fun to make and use (and cheap), plus the activity gives children a sense of accomplishment.

1



- Stretch a sheet of thin, white material over a wooden frame.
- Stand on desk top and brace with heavy books.
- Clip on light behind and above screen.

2



- Stretch and staple a sheet of thin, white material (shower curtain liners work well) over a hole cut in a large, heavy piece of cardboard. (Material needs to be larger than the hole cut in the cardboard.)
- Cut two small holes in sides of cardboard so it can be tied to chairs at the sides for a stable shadow stage.
- Place light behind stage and aimed at the stretched material.

3

By using masking tape to attach a handle (drinking straws, wire rods, or thin dowel rods) on the *wrong side* of the puppets, flexible shadow puppets are ready to perform (as shown above).

Note: Shadow puppets may also be made of heavier white paper (but thin enough for light to pass through), and colored with markers to contribute bright colors to the show.

Puppet Shows

Stages

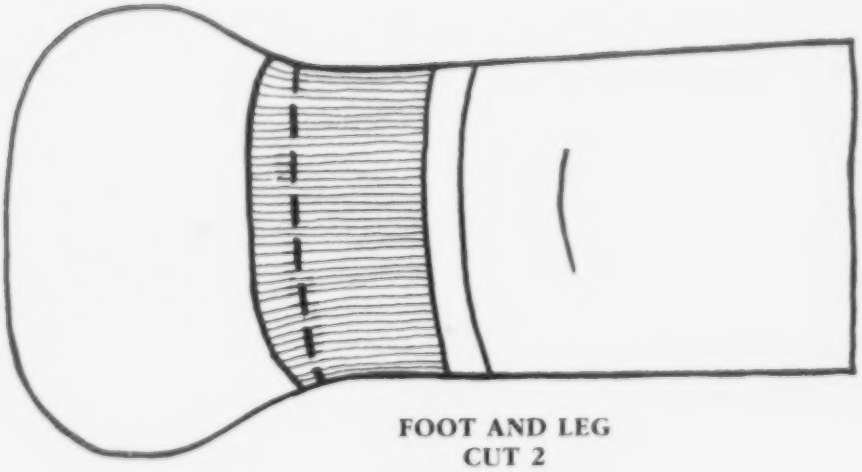
The simplest stages are parts of your body: your arms, your other hand, crossed legs.

Stage 1
cloth folded over arm

Patterns
for Paper Bag Puppet

FACE
CUT 1

Draw features, add yarn for hair, glue to flap of bag.

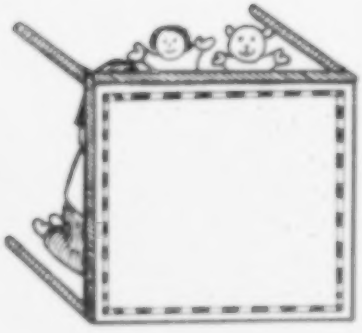


FOOT AND LEG
CUT 2
Staple or glue to open end of bag.

ARM AND HAND
CUT 2
Staple or glue to side of bag.

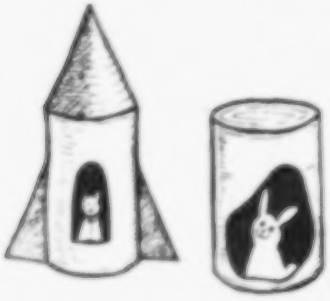
Stage 2
large open book

Stage 3
table turned sideways



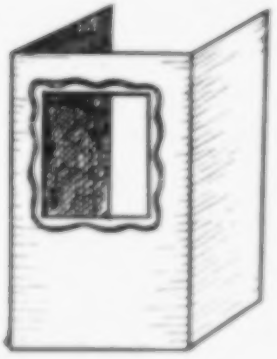
Stage 4
cloth stapled to pole and
placed atop chairs

Stage 5
oatmeal box or lemonade can
made into a log or rocket ship



Stage 6
cloth draped in doorway,
held by tension rod

Stage 7
large carton with the back out
and a hole cut for the puppets



Lighting

Put a lamp on the floor to illuminate the front of the stage...

OR

place a clip-on lamp above the stage and point toward the puppets...

OR

a flashlight held by a child works well.

Tapes and Records

Tapes and records provide great sound for puppet shows, and children have fun and learn about culture. Start with familiar stories, such as the "Three Little Pigs," "Three Billy Goats Gruff," and "Little Red Riding Hood." Later, as the children learn how to handle puppets better, try folk tales or stories created by the children.

When school-agers help prepare a script, there is always better puppeteering during the performance because the children understand what to do and have a built-in interest.

Remember, in costume, a child can be a puppet.

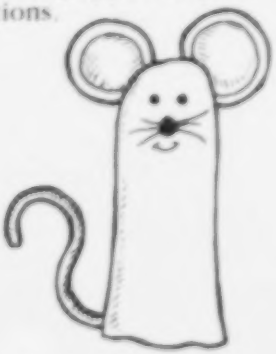
The children may even want to record themselves as the stories' narrators and characters. As you begin a tape, review each section orally and then tape the child's role. Use the pause button on the tape recorder between parts of the child's performance. This lessens the pressure on a child to remember the part for a long time.

If music is used, begin with normal volume, then turn it down until it makes background sound for the child. After the volume has been turned down all the way, put on a new selection and gradually turn it up to background level during action rather than speaking parts. (Remember, a lot of action and few words produce the best results with young children.)

Rehearse the puppeteers at least once with the tape so they can begin to coordinate their actions. And be patient. They will do well if the director (that's you) has thought it all out. Write down which part belongs to which child. Imagine exactly how the children will look in their parts. When the big moment arrives, they will work hard to be just right.

Hints for a Successful Performance

1. Do not move puppets too rapidly or randomly—the eye of the viewer may not be able to follow.
2. Small puppets require small motions.

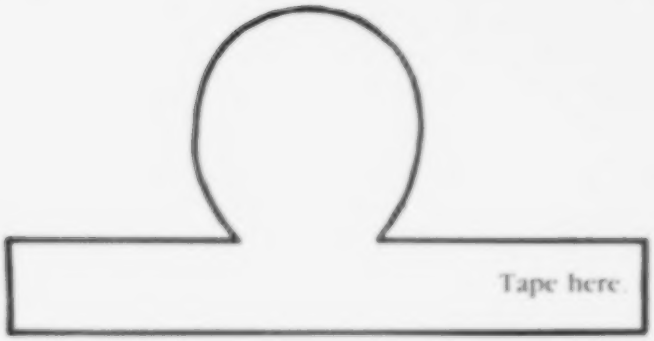


Glove finger mouse (with pipe cleaner tail and felt ears)

3. Don't use words or long dialogue when an action will work.
4. Select puppets that can be easily seen by the viewers.
5. Record the script so children can concentrate on their puppets rather than their speeches.

Monster pompon on a pencil (with movable eyes and a juice can lair.

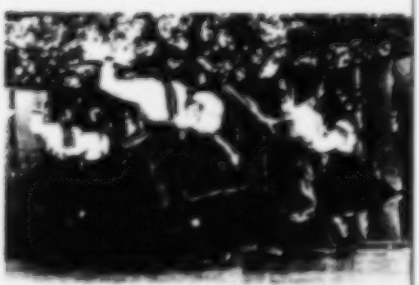
6. Have puppets enter or leave the stage in special ways such as walking up or down stairs, in order to look more realistic.
7. Practice and make sure the children know what to expect.
8. Let the children do the work—they and you will reap the rewards.



Finger paper puppet

Paper puppet

Holidays and Celebrations



Holidays and celebrations offer cultural experiences for children, often in ways not otherwise possible. They also encourage parents and staff to communicate and support the cultural and ethnic heritage of the children's families.

Definitions

A holiday is a day on which custom or the law dictates commemoration of a special event. Celebrations may observe holidays with ceremonies of respect and rejoicing.

In designating holidays, people acknowledge the need to express feelings. Different traditions developed for different groups. People gain a sense of belonging and continuity.

Some holidays originated long ago, others are modern. Although they may be celebrated by different groups in different ways at different times, many are practiced worldwide and have a common purpose: some are for a religious observance, some commemorate a great blessing or a terrible sacrifice. Some note the changing of seasons or celebrate a day of birth or death.

They vary in length, intensity, and activities. They are dispersed throughout the year and may overlap.

By studying holidays, we gain a sense of what is important to others as well as a sense of history. We learn about beliefs and customs, difficulties and successes, interests, activities, and skills of ethnic groups, cultures, and other special interest groups.

Scope

In this country there are many national holidays, such as New Year's Day on Jan. 1, Independence Day on July 4, and Labor Day on the first Monday in September.

There are also holidays and celebrations from around the world, recognized in their countries of origin and often celebrated in the United States by people from those countries. For instance, many groups such as the Germans, Swedes, and Irish who came to this country as immigrants during the melting pot era celebrate old country customs and traditions.

Some holidays are celebrated only in certain geographical areas. Others are celebrated mainly by certain parts of the population. The celebrations may also be exclusive to certain groups. Ceremonies from the tribal cultures of the American Indian is an example. Kwanza, the harvest festival of the black American, is another.

To help you identify holidays and celebrations, see "An Agenda of Holidays" in this section. It is organized by purpose: harvest festivals, new year's celebrations, festivals of light, festivals of merriment, religious holidays, and holidays of independence. Consider the agenda a beginning. Use parents as a primary resource for adding to it and making it as relevant as possible to your specific group of children. (Check with parents as soon as they are comfortable with what you are doing to find out what, how, and when they celebrate.)

When you add to the list of holidays, get at least the following information: name of the celebration and holiday (with pronunciation), the dates, the purpose, the group primarily concerned, and a description of the occasion.

Knowledge of Staff

Staff should know the history and purpose of a holiday, details such as procedures for ceremonies, requirements for participants in rituals, and other general information about the holiday.

A black caregiver, after reading about Oriental holidays says, "This gives me a feeling of warmth and closeness toward the Vietnamese I never had before, and the confidence to go to them for details about their celebrations."

Another teacher says, "I'm learning about a holiday I didn't know existed. It is important because I have a child of that culture in my group."

A third teacher comments, "I can now show my respect for other cultures by being accurate and adhering to the details of rituals that are important to them."

Adults must be constantly aware of the values and accuracy of information they communicate to children. With school-agers, they must be alert to correcting misconceptions and providing the children with the information they have gathered.

Realistic Expectations for Children

Young children may not comprehend the history or subtle meanings involved in celebrations. But they can learn the celebration's name, and they will recognize enjoyable activities and sometimes remember their meanings.

Remember, too, that children are deeply influenced by how adults participate in a celebration, by adult attitudes toward it and toward the people who practice the celebration. This is especially true if the adults are their parents and teachers.

Careful Planning

When teachers say, "Let's celebrate," they should be considering many questions:

- Celebrate what? Why? To start our own tradition? To end a unit of study?
- When? For how long? For whom? My group of children or all groups? For parents? For others?
- Focus on one culture or several?
- Food for a meal? To sample? Traditional for a holiday? Prepared by the children and us? By the parents? Others?
- Entertainment? What kind? By whom? Music? Exhibits? Dancing? Decorations by the children?
- Name of our celebration? Invitations?
- Plan with the children? The parents? Others? (Yes, with whomever wants to help.)

Focusing on Holidays Relevant to the Child and the Family

One facility will celebrate certain holidays, another facility will celebrate other holidays. Both integrate cultural experiences into their programs, but they are different cultural experiences. Both are special to the children and families, but in different ways.

Why the differences? Because each is responding to the culture and ethnicity of the families and to the age and experience of the children. They are using staff expertise and available resources to focus on holidays especially relevant to the families with whom they are involved.

Program planners in these facilities had to choose which holidays and celebrations to emphasize. So do you. To decide, consider using the following priorities.

Priority 1: Incorporating a Family's Holiday Operation into Your Program

Top priority should go to a special event which is important to the family's ethnic or cultural group, and which the child is involved with in the home.

To illustrate, we have chosen a parent's detailed description of an annual family ethnic celebration.

Kwanza

Rosie Johnson, Austin, tells about Kwanza, a holiday celebrated by many black people. It is a seven-day festival celebrating the harvest of the "first fruits." Kwanza starts on Dec. 26 and lasts until Jan. 1.

Traditionally in African society, Kwanza was a time when people celebrated. Today, in this country, Kwanza is a time for black families to come together and give thanks for life and the year's accomplishments. It is a celebration of unity and sharing, of love and rededication of life.

Rosie says, "A Kwanza celebration can provide valuable and exciting learning experiences for young children. It can expand the awareness of

children who know little of black culture, furnish cultural experiences for black children whose families don't celebrate Kwanza, and allow opportunities for sharing by children who do participate in the tradition. Indeed, the emphasis of Kwanza should be on sharing, working together, helping each other, and learning some simple characteristics of black or African culture."

Traditions of Kwanza

The festival has a system of traditions which adults and school-agers can learn before planning their celebration.

■ Seven basic values are celebrated, one each day, during Kwanza. They are:

1. Umoja (U-mo-ja)—Unity, togetherness
2. Kujichagulia (ku-ge-cha-gu-li-a)—Self-determination, making your own decisions, thinking for yourself
3. Ujima (Oo-ge-ma)—Collective work and responsibility, sharing, working together
4. Ujamaa (Oo-jam-a)—Cooperative economics
5. Nia (Nee-a)—Purpose, intention
6. Kuumba (Koo-um-ba)—Creativity, to be able to make something
7. Imani (E-man-e)—Faith, to believe, trust.

■ **Kinara** (Ki-na-ra)—Wooden candle holder for the seven candles which symbolize the seven principles. When the candle for the day is lighted, the principle for the day is discussed. The center candle is lighted last for Imani. Traditional kinaras are hard to find so substitute with individual candle holders. If your group is mature enough, you might enjoy making the candles.

■ **Muhindi** (Mu-hin-di) is the ear of corn, the traditional symbol of offspring (children) or the potential for children.

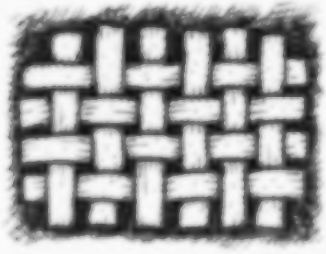
■ The **Mkeka Mat** (Mc-ke-ka) is the straw mat on which kinara and muhindi are placed. You can make one from paper using plain weaving.

Mkeka Mat

You need:
- 40 strips of newspaper or other paper folded three times lengthwise to form strips.
- white glue

Directions:

1. Place 20 strips of paper side by side on a flat surface so they are vertical to your body.
2. Take the first of the other 20 strips and lay it horizontally above the ends of the vertical arrangement. Weave the strip over and under and across the vertical strips. Weave the second strip under and over. Continue to alternate until all of the strips are used.



(1) over
(2) under
(3) over, and so on

3. When finished, glue the edges.
4. Paint or leave the mat natural.

■ **Zawadi** (Za-wa-di) is the name of the gifts children receive on the last day of the celebration in return for their accomplishments.

■ **Karamu** (Ka-ra-mu) is the feast on the last night of the celebration. Food, dance, and stories are African, and there is drinking from a cup of unity. Drinking from the unity cup may not be plausible for children in groups but the cup can be explained to them. You may also make one with the children.

The Unity Cup

You need:
- large coconut
- liquid cement
- rough and smooth sandpaper

Directions:

1. Saw the coconut in half.
2. Remove the coconut meat and save it to use in coconut sudi (traditional drink, see below).
3. Wash and dry the shell halves.
4. Sand one half of the shell until it is smooth.
5. Glue the halves together to form a cup with the rough half turned down to form the base of the cup and the smoothed half turned up to hold the beverage.

Coconut Sudi

You need:
- meat of one coconut
- 1 teaspoon vanilla or other flavoring
- 1 teaspoon mace
- 1 teaspoon cinnamon
- 1 teaspoon allspice
- 1 teaspoon nutmeg
- 1/2 cup honey

Directions:

1. Blend in blender until smooth.
2. Add water to thin as desired.
3. This amount provides

tastes for several children. Pour the mixture into the unity cup and serve in tiny containers such as cups from the homemaking area.

Plan Kwanza as a total learning unit using a variety of developmental and enriching activities. It is not necessary to schedule your celebration from Dec. 26 through Jan. 1; the important thing is to share the experience with the children. You should, however, be sure your celebration of the harvest occurs sometime during the fall or early winter.

Set aside a special time each day to perform Kwanza ceremonies. Storytime is a good time because the children are grouped together and relatively attentive.

Light a candle daily and identify and discuss one of the seven Kwanza principles. If your Kwanza is less than seven days, you may still light a candle to represent each of the principles, remembering that the middle candle for Imani (faith) is last.

During the week of Kwanza, read stories to the children that illustrate the principle of the day. For example, Ezra Jack Keats' *Whistle for Willie* reflects one boy's determination to learn to whistle. In the book corner put out a variety of books about black people and African culture. *Ashanti to Zulu*, *Moja Means One*, and *Why do Mosquitos Buzz in People's Ears* are good books to include.

Food preparation activities are exciting and usually enjoyed by all the children. Discuss the activity, the food, and the cultural context while working.

The foods of Kwanza are those which are grown and harvested, such as fruits, vegetables, and nuts.

- Allow the children to slice fruits and vegetables to serve for snacks.
- Make fried plantains (large tropical fruit resembling bananas). The children can slice and dip them in butter, and sample them.
- Serve bean cakes. The children can help shape the cakes for baking. You will need to arrange and prepare them prior to their involvement.
- Nut meats are a delicious way to introduce children to a variety of nuts. They can remove nut meats from shells that you have cracked. If you have a nut cracker children can use, allow them to crack the nuts.

If you have saved pumpkin seeds from Halloween, Kwanza is a good time to use them again. Or let the children open fresh pumpkins and remove the seeds. Put some seeds out to dry for several days and bake the others. Children will love them both ways. The pumpkin meat can be used for pumpkin bread and served warm with honey and milk for a snack.

The homemaking area can be the setting for a variety of activities to continue the Kwanza theme. Furnish plastic fruits and vegetables for the children to "cook" in their kitchen and "eat" at their table. Use gourds as serving bowls.

Select a couple of unused gourds to use as centerpieces in the homemaking area for lunch. Also, use small child-made cornucopias (horns of plenty) filled with fruits and vegetables as centerpieces and room decorations.

A dress-up corner can be delightful during Kwanza. Use large, colorful squares of fabric as headwraps and as wrapped skirts. Include colorful caftans (shortened for children's safety) for the girls and dashikis for the boys to wear during playtime. Ask parents for colorful beads and wooden jewelry. If you are unable to obtain them from parents, include a bead-making activity in the children's art activities.

Mixing flour dough can be the first step in making beads.

Gifts for children should be part of the Kwanza celebration, given on the last day of Kwanza. They should be small and handmade. Also, use your imagination and involve the children in a variety of projects that require working together. For instance, the children will enjoy a community project of making a special gift for the class, such as a group finger-painted picture for the classroom.

The final activity of Kwanza celebration is Karamu, the feast. Make the feast as special as you wish. Schedule a small

Remember, the emphasis is on making and giving a small gift. *Zawadi*, the gift, is a token of love.

feast for snack time, a slightly more involved feast for lunch time, or a more elaborate feast to include parents and other classrooms of children. Play African music and the children can perform rhythm dances and scarf dances. Serve fruits, vegetables, and drinks (fruit juices, milk). Set the table with the symbols of Kwanza: the mat, the lit candle, and tropical fruits and vegetables as the centerpiece.

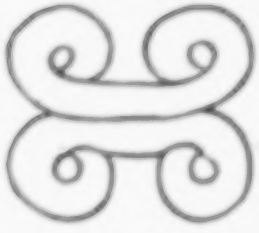
Kwanza can be exciting and meaningful for the children. If you enjoy it and learn from it, so will they.

Priority 2: Incorporating Part of a Family's Holiday Celebration into your Program

The special twisted buns with raisins which are served on Dec. 13 in celebration of St. Lucia's Day are an excellent example of something a child could share from home.

The buns are twisted into different shapes as illustrated below. (See the recipe in the *Day Care for School-agers* guide and "An Agenda for Holidays" in this section for more information.)

Lucia's Crown



Lucia's Cats' Eyes

Star Boy

Lucia's Cats' Tails

Terry Proctor, Brownfield, recommends making cascarones, which are egg shells stuffed with confetti. They are a Mexican tradition at Easter.

Fill clean, dry "blown" eggs with confetti. Seal and decorate. Adults can hide the eggs for children to find and break over their friends' heads. The colored confetti represents the colors of spring and the colors bursting forth represent release from winter.

Many cultures such as the Chinese, Czechoslavakians, and Ukranians decorate blown eggs. Hanging the eggs on an egg tree is a German tradition.

Priority 3: Inviting Parents to Perform a Significant Role They Play in a Holiday Celebration

A significant role might be singing, dancing, wearing a costume, preparing a food, demonstrating a skill, or playing an instrument.

Ukranian egg decorating demonstrated at the Folk Life Festival is interesting to watch. The eggs make a nice decoration.

An Alabama Coushatta shows his decorated head dressing.

A Smorgasbord of Ideas

Teachers and day care directors share much information about their "original" celebrations and celebrations related to holidays.

Comments such as the following were made by Viola Adkins, Copperas Cove; Nancy Brown, Denton; Susan Campbell, Lubbock; Lanell

Carrell, Cactus; Elma Ree Crowley, Hamlin; Barbara Guidry and Ruthie Hubbard, Beaumont; Judy Jernigan, Austin; Jane Manning, Nacogdoches; Consepcion Marquez, El Paso; Janie Rios, Mercedes; Martha Neal, Dallas; Claudia Tousek, Austin; Eula Grace Wedig, Port Lavaca; and staff of the Fort Worth Day Care Association.

- "I like the idea of learning about a culture through a celebration."
- "Our festival took lots of planning and assembling but it was enjoyable and edifying for all of us."
- "This takes the understanding of each teacher."
- "Our fiestas have taught us a lot."
- "We had 100 percent participation."

Nancy Brown, Denton, described a "Festival of Foods" celebration at the Fred Moore Nursery. "We asked parents to bring recipes representative of their ethnic group which the children could help prepare. We picked a date when we felt participation would be good, and planned a reception style open house to serve the foods. We took pictures of the children making the food and put the pictures on the serving tables to show and later give to parents. Children from other lands came in native costumes."

Lazelle Pullam, Corpus Christi, suggested highlights for an ethnic carnival. "Decorate and set up booths to represent different cultures. Serve ethnic food, wear ethnic clothes, and play traditional music. For blacks, clothes might include dashikis and bandanas, and food could be mustard greens, cornbread, black-eyed peas, and chitterlings. Mexican-Americans could wear poblana dresses and sombreros, and appropriate foods might be enchiladas, beans, tacos, and tamales. Anglos could wear jeans, shirts, and boots, and eat hot dogs and hamburgers."

Janell Ryan, Lubbock, described a Hawaiian Luau at Carver Heights Day Nursery. "The children made placemats from waxpaper and leaves, or wall paper scraps. They wore leis and went barefoot. The girls wore grass skirts and put flowers in their hair. Foods included:

- different kinds of melon balls served in a watermelon rind,
- bananas fried in oil,
- glazed pineapple (pineapple covered with brown sugar and broiled),
- broiled sizzlin' sausage, and
- grapes (red, purple and green), lemons, plums (purple and red), coconuts, and fresh pineapple."

Lanell Carrell, Cactus, advised, "When planning a Mexican fiesta, encourage children to bring Mexican articles they might have at home (sombreros, clothing, and maracas). Do the same for other cultures, too."

For a Mexican fiesta, the Fort Worth Day Care Association featured foods from Mexico. Bananas, oranges, mangoes, cactus, corn, watermelon, and sugar cane were attractively arranged on a table. Staff taped a colorful map of Mexico to the wall and attached strings of yarn to the table and to each food item.

Ideas were endless. Tables and rooms were decorated with collages from National Geographic magazine, a fish net and a stuffed paper fish, flowers gathered by the children, and murals painted by the children to use as tablecloths.

Entertainment often included music and dancing. "We watched dancers who had bamboo sticks." "We listened to the national anthem." "Our background music always is of the culture we are featuring." "One of the fathers took off work to play guitar for us."

Celebrations were given special names such as, "A Festival of Foods," "Thanksgiving Around the World," "Hawaiian Luau," "Our Cook Fest," "June 19th Celebration," "Thanksgiving for Pilgrims and Indians," "Food Fun in Other Lands," "Mexican Fiesta," "Ethnic Carnival," "Food Tasting," and "Cinco de Mayo Celebration."

Celebrations for School-age Children

Nancy A. Baker, Austin, briefly described emphasizing other cultures in Extend-A-Care, a program exclusively for school-agers:

Chinese New year Celebration

Discuss differences between the Chinese and American New Years. Then make Chinese lanterns and hats, and a jointed dragon for a dragon parade. Prepare and serve a Chinese meal (egg-drop soup, sweet and sour pork, rice, fortune cookies) and use chopsticks. Take a field trip to an oriental market. (Some of these activities may work best with older school-agers.)

American Indian Day

Make Indian costumes and jewelry (be sure to discuss their significance). Tell Indian legends, play Indian games (such as bean race, corn toss, feather grab). Learn and use Indian sign language. Taste pemmican and jerky. Make a meal of nuts and seeds. Take a field trip to a museum to see artifacts, to a gallery to

see art. These activities are a good way for children to identify with American Indian culture. Most children are interested and already knowledgeable. Be careful not to overdo; they may be studying a lot of the same things in school.

Ancient Egyptian Civilizations

Make pyramids, study hieroglyphics, discuss and do a rebus of King Tut's coronation day, make Egyptian jewelry, try Egyptian dishes. Be sure to give adequate background information. The Egyptian culture may seem more mysterious to the children than some other cultures. Activities may not be as "worn out" as others. Some of the study could be difficult for younger children to understand.

Nancy also says, "Extend-A-Care" has information, resources, and bibliographies on black history, Mexican Independence Day, Valentine's Day, Christmas, Easter, Thanksgiving, Halloween, Rosh Hashana, Hanukkah and Yom Kippur, National Popcorn Day, Columbus Day, Kwanza, Johnny Appleseed's birthday, and other cultural and holiday topics.

School-agers enjoy learning ethnic dances as part of a celebration. Alsatians claim the dance, "Put Your Little Foot," originated in their country.

Mini-celebrations

These are called "mini" because usually they take less time and effort. But they are "major" to the children, especially when you show you believe the celebrations are special.

These children are cutting, pasting, and making decorations for Halloween.

Mini-celebrations permit a child to share a family tradition with the group, experience a ritual which is an important part of a celebration, and have contact with a person from another culture.

From Elma Ree Crowley, Hamlin: "We have a Hispanic staff member who enjoys preparing Mexican food. So we had a Mexican dinner with her tortillas and tamales. The children watched her cook and helped her decorate the table."

From Ramona Gilley, Huntsville: "In my class we celebrate 'Bluebonnet Day' (a parent's choice of name). The children and I walk two blocks to a private yard where bluebonnets bloom. We sit among them, eat our snack, and I tell them that bluebonnets are the state flower of Texas, planted along the highways, protected by law, and a favorite subject for painters. We usually talk about what pioneer children would have done with the flowers and sometimes I tell the fable of the bluebonnets (printed annually in many newspapers). Then with the owner's permission, each child picks one and we take them back to make a bouquet for our room.

Willie Darten, San Antonio, tells about having a birthday party for a Hispanic child. The highlights of the party were the child's mother bringing a piñata and singing in Spanish with the group.

From Margaret Hare, Dallas, "Whenever I have a Jewish child in my group, I invite the child's parents to bring the special bread they have for each holiday for the group to examine and sample."

Nancy Brown, Denton, tells about celebrating St. Patrick's Day with the following activities. (See more about this Irish holiday in the appendix.)

- **Hunting for gold.** "The teachers spray-paint rocks and pebbles with gold paint. On the holiday, they hide the 'gold' inside or out. The children hunt for and deposit it in a play bank and at the end of the day take it home in little bags."
- **Making leprechaun footprints.** "Use green liquid tempera paint poured very shallow into a dish pan, butcher paper, buckets of soapy water and clear water, and drying cloths. Take off socks and shoes and roll up pants. One child at a time steps into the dish pan and then walks down the butcher paper to another adult who helps with cleanup. Then the paper is attached to the wall. Everybody can 'prove' the existence of leprechauns to doubters, including parents, who were

not present for activity. Plus, the footprints make an interesting wall decoration."

Ann Lemons, San Antonio, says there is no reason a teacher can't provide a child-centered activity in relation to an adult-oriented holiday. She illustrates with a New Years activity. "In the South people eat black-eyed peas to insure wealth during the coming year. This may have come from Spain where the custom is to eat well on the first day of the year to insure good food all year long."

Ann lets the children experiment with dried black-eyed peas. "They are hard, almost like rocks in their dried state, but when we soak them they soften. Then we cook them in the classroom like dried beans with lots of stirring and tasting."

An Agenda of Holidays

Harvest Festivals

Giving thanks for an abundant harvest is one of the oldest and most-celebrated kinds of holidays. Dates vary according to the seasonal harvest of the country in which holidays are celebrated.

■ **Harvest Moon Festival: Aug. 15.** This festival is celebrated by Chinese and other Asians on Aug. 15, or in the middle of the eighth month of the lunar calendar, as a time of thanksgiving for the harvest of summer crops.

Supposedly the time is the moon's birthday, when it is larger and fuller than at any other time.

Moon cakes are baked from special flour, decorated, and placed on a plate. Four other plates containing oranges or other round fruits surround the moon cakes. Red candles and incense are burned and music is played.

■ **Kwanza: Dec. 26-Jan. 1.** Black American families celebrate Kwanza to recognize traditional African harvest festivals and stress the unity of the family. In the African language of Kiswahili, Kwanza means, "first fruits." In the United States, the holiday began as an alternative to Christmas because of the way Christmas has been commercialized. (Kwanza is discussed in detail on Page 112.)

■ **Thanksgiving: Fourth Thursday in November.** This holiday is celebrated in the United States to commemorate the first thanksgiving celebration of the pilgrims. They were grateful for their harvested crops and the settlement they had established with the help of the native Indians. They invited the Indians to join in this celebration.

New Year's Celebrations

New Year's Day is probably the most widely celebrated holiday in the world. In general, people want to get a fresh start, make resolutions, and look toward a happy and prosperous new year.

■ **Lunar New Year: Between Jan. 21 and Feb. 19.** The Japanese, Chinese, Koreans, and other Asians celebrate the new year with the arrival of the new moon. It is a time for a big and happy festival with many traditional activities and special foods.

"Osho-Gatsu" (Oh-sho-gaht-soo) is the name of the Japanese celebration.

■ **New Year's Celebrations in the Spring.** Many people from Asia (Vietnam, Iran, Thailand, India) celebrate the new year according to the lunar calendar with the coming of spring when many animals and dormant plants show renewed growth and activity.

Most festivals involve cleaning and acquiring new clothes so everything will be fresh. There is also planting and gift-giving.

Now Ruz (Noh-rooz) is celebrated in Iran, Song Kran (Sohng-krahn) in Thailand, and Baisakhi (Bi-e-sah-kee) in India.

■ **Rosh Hashanah (Rohsh-hah-shah-nah): September or Early October.** The Jewish New Year is celebrated on two days during this period. Rosh Hashana is the opening of the most important time of the Jewish religious year, the 10-day period leading to the day of atonement, called Yom Kippur.

■ **Solar New Year: Jan. 1.** New Years in the United States is primarily adult oriented and celebrated on New Year's eve and New Year's day. Some people participate in religious celebration with a church service. For others, it is a time of merriment.

Festivals of Light

Candles were one of the first sources of man-made light. They have been used extensively in religious ceremonies and festivals for light and for their beauty and symbolic meanings. Candles are used for religious observances, weddings, anniversaries, dinner parties, and other special occasions. The Olympic games of the ancient Greeks, held at the base of Mount Olympus, were opened with an impressive torch-lighting ceremony. Runners carried the torch from Olympia, Greece, to Athens and lit the Olympic flame with it. This tradition is carried on today, with the torch lit by the sun

(and a magnifying glass) and carried by train, ship, or plane, then car, skis, or sled to the site of the Olympic games.

■ **Birthdays.** Birthdays are not a worldwide celebration as some people think but are celebrated widely in the United States. People give presents and serve birthday cake lit with a candle for each year of life.

Birthdays are special for children because for one whole day the birthday child can legitimately be at the center of the stage. Families may have different customs and day care centers can establish their own traditions so that each child may celebrate his special day at the center with friends and caregivers.

■ **Hanukkah (Hahn-uh-kuh): Late November or December.** Hanukkah is observed by the Jewish people beginning on the 25th day of the Hebrew month Kislev. The Hebrew calendar is a lunar one, so the exact date of Hanukkah varies each year. Hanukkah celebrates a great victory of religious freedom for the Jews approximately 2,100 years ago.

Candles are lit each night in a special candleholder called the "menorah." Families eat special foods and give gifts to the children.

■ **St. Lucia's Day: Dec. 13.** St. Lucia's Day is to assure the family that, beginning on this day (the shortest, darkest day of winter), the days will begin to be longer. It also reminds families that Christmas is near.

St. Lucia's Day is celebrated by many Christian countries in Europe. Some families of Swedish or Italian origin celebrate it in this country. In Italy, large bonfires are built and there are candle and torchlight processions. In Sweden, St. Lucia's Day is a family celebration in which children wear white robes, carry candles, and serve special twisted buns to the family. (See Page 115.)

Festivals of Merriment

Most people need to counterbalance the monotony and disappointments of life. Thus, all cultures have holidays and celebrations that involve merriment.

Many holidays are related to the rejuvenated spirits of people and the awakening of nature in spring. Others involve masquerading, playing tricks, or making fun of others, oneself, or one's fears through stories, dramas, games, and songs. Such traditions are passed along from one generation to another. Many of these holidays, which include merriment for children and young adults and seem only for fun, have religious or nationalistic significance to adults.

■ **April Fool's Day: April 1.** April Fool's Day or All Fool's Day is a day for people to play tricks on one another. The humor involved in April Fool jokes may be best understood by the older child.

■ **Halloween: Oct. 31.** Halloween is observed by children in the United States and Canada. It is probably the festival of merriment that can be most appreciated by young children.

Halloween is a special, exciting time for children. But unless we are careful, it might also be too scary for young children. For instance, children should think of insects and animals as interesting, but might learn to fear the scary versions of spiders, bats, owls, black cats, and other animals represented at Halloween. Halloween also suggests imaginary and therefore potentially enjoyable witches, scarecrows, ghosts, wizards, goblins and other spooks. Help the children talk out their feelings so they can enjoy spooky and exciting Halloween decorations and stories without feeling threatened. Young children may not like masks and costumes for themselves or the people they know well because they are not yet secure enough in their own self-image. It can be frightening for a child to look into the mirror and not recognize himself. The child may not be sure enough yet about the "real me" to risk putting on a mask.

■ **May Day: May 1.** For this holiday, young children in the United States and Europe make baskets from paper or recycled containers, fill them with flowers and sometimes popcorn and candy, and then hang them on the doorknobs of friends. Most often, children leave their friendship baskets secretly, ringing the friend's doorbell and then hiding until the basket is discovered. The holiday is said to have come from a Roman festival of flowers.

■ **Purim: Spring.** Purim is the festival of merriment for Jewish families during which it is one's duty to eat, drink, and be merry. Purim is a springtime religious festival and comes on the 14th day of the Hebrew month Adar, which is usually in March. It is celebrated to mark the victory of the Jews in Persia, as written in the Book of Esther. Jewish children today have purim parties and enjoy dressing up in biblical costumes and acting out the story of Esther. There is a noisemaker known as a "gragger" which is a traditional part of this celebration (see toy section). Usually money and food are given to the poor. Three-cor-

nered cakes with poppy seeds and honey or dried fruit fillings (Hamantaschen 'hah-mehn-tah-shen') are served.

■ **St. Patrick's Day: March 17.** On this day each year, the Irish and Irish-Americans celebrate St. Patrick's Day by wearing green and perhaps shamrock pins. The Irish in New York City hold a huge parade. The holiday commemorates St. Patrick who, according to legend, went about Ireland as a missionary, preaching and using the Shamrock as an illustration of the Trinity. St. Patrick also is credited with ridding Ireland of snakes.

■ **Valentine's Day: Feb. 14.** Valentine's Day is an occasion to let those you care about know that they are appreciated. It can be enjoyed with young children by making colorful decorations (lots of hearts) and cards to brighten the dull days of winter.

Religious Celebrations

Many of the celebrations discussed in previous categories are religious celebrations (such as Hanukkah, Purim, and the New Years and Harvest Festivals). Christmas and Easter are the two most celebrated Christian holidays.

■ **Christmas: Dec. 25.** Many unique Christmas customs of the United States are based on traditions brought and shared by immigrants to America. Most children, however, are excited about Santa Claus and receiving presents and don't have much understanding about the other significance of the holiday.

Christmas activities in day care should reflect the customs and practices of the children's families. Even young children can appreciate the baby Jesus, gift-giving, simple decorations, music, and special Christmas foods.

■ **Easter: A Sunday in March or April.** Easter traditions relate to rebirth and resurrection. The egg is a symbol of new life and has become part of the Christian tradition. The Easter bunny is a relic of pagan springtime festivals but has become part of the Easter ritual. Having new clothes for Easter symbolizes relationship to the followers of Christ who wore certain kinds of robes to show Christian affiliation. Some appropriate activities in the day care center might involve baskets, eggs, special clothes, and foods. The religious significance of the holiday is difficult for very young children to grasp.

Celebrations of Independence and National Holidays

In addition to the 4th of July which has significance to all U.S. citizens, there are celebrations of independence such as Diez y Seis de Septiembre (Sept. 16) and Juneteenth (June 19) which are important to certain cultures.

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Games of the World. Grunfeld, Frederic (ed.) New York: Ballantine Books, 1975.

Hill, Thomas. *Drum, An Introduction to the Instrument*. New York: Franklin Watts, 1975.

Jones, Bessie and Bess Lomax Hawes. *Step it Down, Games, Plays, Songs and Stories from the Afro-American Heritage*. New York: Harper and Row, 1972.

McGovern, Ann and J. B. Handlesman. *If You Sailed on the Mayflower*. New York: Four Winds Press, 1969.

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Miller, Carl S. *Sing, Children, Sing Songs, Dances and Singing Games of Many Lands and People*. New York: Chappel & Co., 1972.

Romberg, Jenean. *Let's Discover Puppets*. New York: The Center for Applied Research in Education, Inc., 1973.

Rottman, Fran. *Easy to Make Puppets and How to Use Them*. Glendale, Calif.: Regal Books Division, G/L Publications, 1978.

Ten Quick Ways to Analyze Children's Books for Racism and Sexism. New York: Council on Interracial Books for Children, Inc.

Told Under the Blue Umbrella. Association for Childhood Education International. New York: McMillan, 1933.

Vela, Irma S. *Bailes A Colores*. Austin, Texas: American Universal Art Forms, 1972.

PART IV

Resources

There are many resources for children's multicultural experiences. We have access to resource material which permits us to accurately and consistently support the cultural heritage of each child we teach.

Resources, of course, include more than prepared material. How many possibilities can you think of? Leaves for a bed, a small limb for a fishing pole, rocks to outline an imaginary house. Once children learn not to depend on purchased items, they will improvise just as children did in years past.

You will find that much relates easily to the past and so is appropriate to cultural study. For example, preserving food (e.g., drying fruit) is something our forefathers did. Demonstrate authentic items when possible, such as butter churns, scrub boards, plows, flat irons. Involve older people who have experienced or witnessed cultural traditions that the children have not, such as repairing their own shoes or walking miles to school.

Relate what you furnish the children to their experiences. This applies to planning any activity for young children. When talking about cradles for babies, for instance, remind the children of the cribs or baby beds they used to sleep in.

A senior citizen shares a china-head doll dressed in clothes from the turn of the century.

Using Community Resources

As we learned in developing this publication, friends and colleagues who work with children are the best resource one is likely to find: "My teachers and I thought these up." "My husband was afraid you wouldn't understand my directions so he made the enclosed models."

Your whole community can be a resource if you are alert to what is going on in it.

Claudia Tousek, Austin, recommends recruiting people to come to the classroom and demonstrate knitting, crocheting, crewel embroidery, weaving, and quilting.

Flora Aravealo, Houston, tells of visiting a classroom for about an hour a day for several days making an Ojo de Dios (Eye of God); "When it was finished, the teacher and I hung it down low so the children could touch it. She says it was more meaningful to the children than any other decoration she had used."

Ann Robertson, Dumas, reminds us, "Go to the library and check out books about different places and people. Also at the library you can get records with music of other lands."

Let someone shear a sheep . . .

then children can feel the cut wool.

Community Groups and Organizations

Search out information about organizations, agencies, and others who continuously support our cultural heritage. The following is an example of information from the Austin American-Statesman:

Natural Science Association—The Austin Natural Science Association actively supports nature preservation, education and environmentally sound recreation through Outdoor Nature Programs, trips and classes offered at the Natural Science Center, 401 Deep Eddy, the Jourdan-Bachman Pioneer Farm, 11418 Sprinkle Cutoff Road, and Mayfield Park, located on Old Bull Creek Road by Lake Austin. For a free brochure, call (512) 472-4523.

Children have an opportunity to learn to care for native mammals, birds and reptiles while learning about their wild ways in Junior Keepers. They meet 3:30-5:30 p.m. April 5-21 and April 13-29.

Learn diagnostic and preventive veterinary skills along with some basics for care and treatment 1-4 p.m. Sunday at Pioneer Farm. Workshop conducted by Dr. Darryl Neans of Pflugerville.

Children and their parents may spend the night at Pioneer Farm and experience farm life and pioneer times Friday evening through Saturday noon.

Walk for wildlife—Wildlife Rescue, Inc. will conduct its third annual Walk for Wildlife beginning at 10 a.m. at the Natural Science Center, 401 Deep Eddy. All proceeds benefit Wildlife Rescue, Inc. Call (512) 472-9453.

If you plan to attend the Easter Fires Pageant, go to Fredericksburg early Saturday to take in the Gillespie County Historical Society's Tour of Homes and the Music Study Club's Art Show. You also will want to drive around town to see the beautifully restored houses and buildings and to eat in some of the excellent restaurants.

The homes tour is 1-5 p.m. Saturday, starting at Pioneer Museum on Main Street. Tickets are $6. The art show is 10 a.m.-5 p.m. Saturday and 1-5 p.m. Sunday at Milam Hall, and admission is free.

Multicultural Resource Centers

These centers specialize in materials for the Mexican-American culture. The materials are bilingual. Contact the most convenient center.

Bilingual Resource Center
7703 N. Lamar
Austin, TX 78752
(512) 458-9131

Intercultural Development Research Association
5835 Gallaghan, Suite 350
San Antonio, TX 78228
(512) 684-8180

Mexican American Cultural Heritage Center
2940 Singleton Blvd.
Dallas, TX 75212
(214) 630-1680

National Center for the Development of Bilingual Curriculum
3700 Ross Ave.
Dallas, TX 75204
(214) 742-5991

The Dairy Council, Inc.

The Dairy Council is a source of information on milk products such as homemade yogurt and butter. Ask for the publication entitled, "Little Ideas."

For the location and services of local Dairy Council offices write:

The Dairy Council Inc.
P. O. Box 32287
San Antonio, TX 78216

Texas Agricultural Extension Services

Here you can find information on the growth, care and use of plants and animals. Education and agriculture specialists have pamphlets and resources to share with the community.

Family-life specialists sponsor Senior Citizens Centers where you may find older volunteers with skills and ideas from the past to share with the children.

For more information, check your telephone directory for a local listing or write to:

Texas Agricultural Extension Service
The Texas A & M University System
College Station, TX 77843
(409) 845-7800

The Texas Highway Department

The Texas Highway Department furnishes the following publications free of charge.

- *Texas.* Book containing beautiful pictures and information about special events, nature trails, parks, forests, and historical sites, and lists major events in each town and city
- *Texas Supplement.* Comprehensive semi-annual calendar of events.

■ *Flowers of Texas.* Folder with pictures and information about 60 wild flowers.

■ Texas map.

Request any of the above from:

Travel and Information Division
Texas Highway Department
P. O. Box 5064
Austin, TX 78763

Schools

Schools can furnish information from their libraries, and from foreign language, music, drama, and other departments. Also, there may be staff members and foreign students and families who would be willing to help out with cultural activities. And groups may be willing to come to your center and show off native costumes, bring special types of food, show pictures, and answer questions.

The University of Texas Institute of Texan Cultures at San Antonio

The museum in the center of this institute makes for a wonderful field trip for those who live nearby. Loan materials on cultures are available cheap.

The Folk Life Festival, sponsored each August by the institute, is a source of information on many of the culturally diverse groups living in Texas.

For information about services and supplies available through the institute, write:

The Institute of Texan Cultures
801 South Bowie at Durango
P. O. Box 1226
San Antonio, TX 78294

Firsthand Observation of Community Cultural Activities

Adobe bricks are mixed, put in a mold, and dried. Children can make small bricks to play with outside.

A potter demonstrates his craft. Children of all ages enjoy manipulating clay.

Community Celebrations

Community celebrations reflect the cultural roots, experiences, needs, interests, and capabilities of people.

Celebrations may be of local interest only or a celebration of a national holiday such as Independence Day.

Somewhere in Texas every month there are rodeos, county fairs, livestock shows, and celebrations such as the Peach Festival, the Charro Days, and the Buccaneer Days.

They provide opportunities for people to socialize, be entertained, eat, demonstrate skills, compete, exhibit, and sometimes sell homemade products.

There may be parades, political speeches, a town or school homecoming, and the crowning of a local queen and king. Celebrations often are scheduled when wild flowers, fall foliage, or spring-blooming shrubs are at their peak of beauty. Often, gardens, nature trails, and celebrations are publicized together.

Get calendars of events and advance information from a local chamber of commerce, tourist bureau, or city recreation department. And watch for announcements in your local paper.

Other Community Activities to Observe

Ideas can be found everywhere if you pay attention.

Watch someone prepare a cultural food, make a pioneer toy, spin thread and weave, dance in costume, or present a puppet show.

Talk to participants and planners of an activity. They will refer you to people with time and skills to share with children. Also, ask for brochures and information sheets. Inform parents about what you think they will enjoy viewing with their children.

Here is a story which demonstrates how an adult's observation can lead to meaningful cultural experience for children.

A caregiver carefully observed Wend noodles being made by a lady in San Antonio.

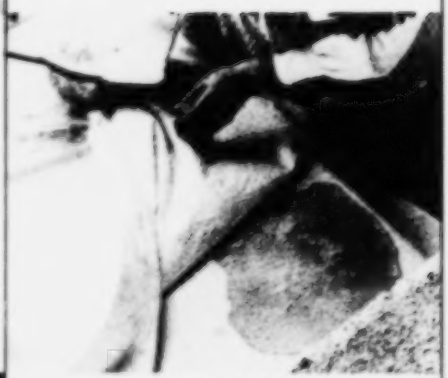
Mix.

The caregiver copied the recipe, made notes on the procedure, and chatted with the lady about such things as when she learned to make noodles. Then the caregiver went home and practiced by making noodles for her family.

Knead dough.

In the classroom, she put on a borrowed sunbonnet and apron and while making the noodles told the children about her adventure with the Wend lady.

Roll thin.



Let dough dry.

Fold over several times.

Wend Noodles

You need (for one cup of noodles):

- 1 egg
- 2 teaspoons water
- dash salt
- 3/4 cup flour
- extra flour for dough board

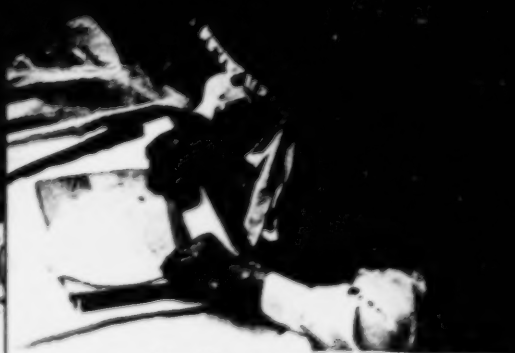
You need (for three cups of noodles):

- 3 eggs
- 2 tablespoons water
- 1/4 teaspoon salt
- 2 1/4 cups flour
- extra flour for dough board

Directions:

1. Beat eggs, water, salt, flour to make a stiff dough.
2. Let stand 10-20 minutes and shape balls of dough.
3. Roll the balls thin, using extra flour to keep from sticking. Let rolled dough dry out. Cut into pieces.
4. Put into any simmering soup or chicken broth for 12 minutes of cooking time.

Variations: Add chopped parsley, chopped onion tops, dash of nutmeg to dough if desired for flavor. Cut dough in a variety of shapes and designs.



Slice for noodles.

Books for Children

Multicultural

Behrens, June, *Together*
Children's Press, Chicago, 1975
Color photographs of different ages and ethnicities depict the many ways people can be a best friend. Age 3–7

Merril, Jean, and Frances G. Scott, *How Many Kids are Hiding on My Block?*
Whitman and Co., Chicago, 1973
A multi-ethnic adventure story of hide and seek. Age 4–6

Miles, Betty, *Around and Around-Love*
Alfred Knopf, New York, 1975
Text (and black and white photographs of many races) describes the many facets of love. Age 4–8

Raynor, Dorka, *Grandparents Around the World*
Whitman and Co., Chicago, 1977
Black and white photos of children and elders, some titled, no script, countries identified. Age 3–6

Raynor, Dorka, *This is My Father and Me*
Whitman and Co., Chicago, 1973
Black and white photos of young children and fathers from many countries. Age 3–6

Showers, Paul, *Your Skin and Mine*
Crowell, New York, 1965
An information book about skin which is illustrated with boys of three races. Age 4–7

Simon, Norma, *All Kinds of Families*
Whitman and Co., Chicago, 1976
Illustrates through pictures and words the varied composition and lifestyles of families. Age 4–7

Simon, Norman, *I Know What I Like*
Whitman and Co., Chicago, 1971
The many children in this book identify what they like and don't like. Young children can identify with and become aware of different reactions from different people. Age 3–6

American Indians

Agnew, Edith J., *Nezbah's Lamb*
Friendship Press, New York, 1954
The life of a young Navaho girl and her pet lamb, and their visit with a nurse at a clinic. Age 3–6

Amon, Aline, *Talking Hands*
Doubleday, Garden City, N.Y., 1968
Describes how to make hand signs. Age 6–9

Baylor, Byrd, *They Put on Masks*
Scribner's, New York, 1974
A poetic text about Indian masks, ending with "Now think what kind of mask your mask would be." Age 5–8

Blood, Charles, *The Goat in the Rug*
Parents Magazine Press, New York, 1976
Geraldine the goat tells how her coat of wool was changed to a rug by her friend a Navajo weaver. Age 3–7

Brandenburg, Aliki, *Corn is Maize, the Gift of the Indians*
Crowell, New York, 1976
Story describes how corn was discovered, grown, and used by the Indians, and introduced to the Pilgrims. Age 5–8

Clark, Ann Nolan, *Little Herder in Spring*
Haskell Institute Publication Service,
Lawrence, Kansas, 1970
Little Herder in Summer, 1970
Little Herder in Autumn, 1970
Little Herder in Winter, 1968

D'Amato, Janet and Alex, *Indian Crafts*
The Lion Press, New York, 1968
Description and instructions for making Indian clothes, dwellings, decorative items, tools, and toys. Age 6 and over

Friskey, Margaret, *Indian Two Feet and His Home*
Children's Press, Chicago, 1971

Hall, Geraldine, *Kee's Home*
Northland Press, Flagstaff, 1971
A beginning Navaho reader, written in Navaho and English, and illustrated with simple black and white drawings; about a contemporary young Navaho boy's life. Age 4–6

Miles, Miska, *Annie and the Old One*
Little, Brown and Co., Boston, 1971
Story of Annie's relationship with her grandmother as she tries desperately to extend her grandmother's life, then accepts her grandmother's philosophy that all things return to the earth. Age 5–8

McGaw, Jessie Brewer, *Painted Pony Runs Away*
Thomas Nelson and Sons, New York, 1958
Story of an Indian boy and his horse told with Indian picture writing. Age 4–7

Perrine, Mary, *Salt Boy*
Houghton Mifflin, New York, 1968
Salt Boy's wish to rope the black horse is granted after he earns his father's respect while tending the sheep. Age 4–7

Stuart, Gene, *Three Little Indians*
National Geographic Society, Washington, D.C., 1974
Three stories of Indian children of three different tribes. Age 5–8

Toye, William, *The Fire Stealer*
Oxford Press, Canada, 1979
An Indian tale of a boy who steals fire for his people to use for warmth and cooking. Age 5–9

Warren, Betsy, *Indians of Texas*
Steck-Vaughn, Austin, 1970
Text and pictures concern various tribes of Indians: their food, clothing, shelter, customs. A good resource book for adults. Age 5–9

Black

Aardema, Verna, *Who's in Rabbit's House?*
Dial Press, New York, 1977
An African tale of a rabbit with a problem, and how other animals try to help. Presented as a play with bright colorful masks. Age 4–7

Aardema, Verna, *Why Mosquitos Buzz in People's Ears*
Dial Press, New York, 1975
A West African folk tale of what happens to a succession of animals after a mosquito tells an iguana a story. Interesting, colorful, illustrations. Caldecott Award, 1976. Age 4–7

Bernstein, Margery and Janet Korbin, *The First Morning*
Scribner's, New York, 1976
An African myth. Black and white drawings illustrate story of a lion-king who asks for someone to bring light to earth. After many tricks, a rooster crows to bring daylight. Age 4–6

Breinburg, Petronella, *Shaun Goes to School*
Crowell, New York, 1973
A black boy cries but receives a warm reception from the teacher and other children on his first day in an integrated nursery school. Age 3–4

Clifton, Lucille, *Amifika*
Dutton, New York, 1977
Fearful that his father won't remember him after being away in the army, little Amifika looks for a place to hide. Age 4–5

Dabrin, Arnold, *Josephine's Imagination: A Tale of Haiti*
Four Winds Press, New York, 1973
Story of a young girl's life at home, at the market, and making a doll. Age 5–7

Feelings, Muriel, *Moja Means One*
Dial Press, New York, 1971
Illustrations of the East African culture, with numbers from one to 10 in Swahili. Age 4–7

Haley, Gale, *A Story A Story*
Atheneum, New York, 1970
An African folktale of how Spiderman succeeds against great odds to get stories from the Sky God. Bright, bold, illustrations. Age 5–7

Keats, Ezra Jack, *Peter's Chair*
Harper and Row, New York, 1967
A young boy's acceptance of a baby sister comes after he requests that his small chair be painted for his sister. Age 3–5

McDermott, Gerald, *Anansi the Spider: A Tale from the Ashanti*
Holt, Reinhart and Winston, New York, 1972
An African folktale of Anansi the spider, his six sons, and the Moon. Bright illustrations. Age 4–6

Musgrove, Margaret, *Ashanti to Zulu*
Dial Press, New York, 1976
Alphabet book of African words, with explanations of some African customs. Age 5–9

Stone, Elberta H., *I'm Glad I'm Me*
Putnam's, New York, 1971
A black boy thinks about being other things, then becomes aware of how glad he is to be himself. Age 3–5

Yarbrough, Camile, *Cornrows*
Coward, McCann, and Geoghegan, New York, 1979
While having their hair braided, sister and brothers learn of black traditions through stories of Mama and Great-grandmother. Age 6–9

Yezback, Steven, *Pumpkin Seeds*
Bobbs-Merrill Co., Indianapolis, 1969
David buys pumpkin seeds with his nickel but has trouble finding someone to share them with. Age 4–6

China

Cheng Hou-tien, *The Chinese New Year*
Holt, Rinehart and Winston, New York, 1976

Briefly describes the most important Chinese holidays which signal the end of winter and the coming of spring. Black and white illustrations. Age 6–9

Hitz, Demi, *Under the Shade of the Mulberry Tree*
Prentice-Hall, Englewood Cliffs, N.J., 1979
A Chinese folk tale of a poor man buying a mulberry tree's shade from a rich man. Age 4–7

Mosel, Arlene, *Tikki Tikki Tembo*
Holt, Rinehart and Winston, New York, 1968
A Chinese tale of why Chinese names are short. Age 4–6

Colonial Days

Behrens, June, and Pauline Brewer, *Colonial Farm*
Children's Press, Chicago, 1976
Text and photographs about life on a farm in colonial days. Age 5–8

Eskimo

Pitseolak, Peter, and Dorothy Eber, *Peter Pitseolak's Escape from Death*
Delacorte Press, New York, 1977
A true story of contemporary Eskimo life told and illustrated by an Eskimo man who wanted to tell his grandchildren about his life. Age 6–9

Scott, Ann Herbert, *On Mother's Lap*
McGraw Hill, New York, 1972
An Alaskan boy's activities and feelings are sensitively told as he enjoys his mother's lap. Age 2–4

Waterton, Betty, *A Salmon for Simon*
Athaneum, New York, 1980
An Eskimo boy hopes to catch a salmon when fishing, and what happens when he finds one. Age 4–6

German

Gauch, Patricia Lee, *Once Upon a Dinkelsbuhl*
Putnam's, New York, 1977
A German legend of a girl named Lore and her courage in confronting the leader of the soldiers invading the town, Dinkelsbuhl. Age 4–8

India

Brown, Marcia, *Once a Mouse*
Schribners, New York, 1961
A tale from ancient India of a hermit who turns a mouse into larger animals until the mouse becomes a tiger and then a mouse again. Age 4–6

Ranadive, Gail, *If You'd Been Born in India*
Whitman and Co., Chicago, 1975
Describes the home, family, infancy, and childhood experiences of an Indian child in Bombay. Age 4–8

Japan

Matsuno, Masako, *A Pair of Red Clogs*
World Publishing, Cleveland, 1960 Age 3–5

McDermott, Gerald, *The Stone Cutter, A Japanese Folktale*
Viking, New York, 1975
A stone cutter wishes to become something more. Bright, bold illustrations. Age 5–7

Samuel, Yoshiko, *Twelve Years Twelve Animals*
Abingdon Press, Nashville, Tenn., 1972

A Japanese king invites animals to a party and uses the animals' names to name the years. Age 3–6

Yashima, Mitsu and Taro, *Momo's Kitten*
Viking, New York, 1961
A story of a Japanese girl and her kitten. Age 3–5

Yashima, Taro, *The Village Tree*
Viking, New York, 1953
Activities that Japanese children enjoy while climbing the village tree and playing in the river. Age 4–6

Yashima, Taro, *Umbrella*
Viking, New York, 1958
A Japanese girl anxiously awaits a rainy day when she can use her new umbrella. Four Japanese characters are translated. Age 3–4

Jewish

Hirsh, Marilyn, *One Little Goat, A Passover Song*
Holiday House, New York, 1979
A very old song, with the music, told and illustrated in story form. Age 4–6

Hirsh, Marilyn, *Potato Pancakes All Around, A Hanukkah Tale*
Bonim Books, New York, 1978
A peddler helps a Jewish family make potato pancakes during the first night of Hanukkah. Age 4–6

Hirsh, Marilyn, *The Hanukkah Story*
Bonim Books, New York, 1977
Story of the Jews' fight for religious freedom and their homeland, and the jug of oil that burned for eight days. Age 5–9

Hirsh, Marilyn, *Where is Yonkela?*
Crown, New York, 1969
A Jewish family and the village people look everywhere for a lost boy except where his mother left him. Age 4–6

Mexican-American

Behrens, June, *Fiesta! Cinco de Mayo*
Children's Press, Chicago, 1978
Color photographs and large-print text describes the purpose of Cinco de Mayo celebrations. Age 6–9

Ets, Marie Hall, *Gilberto and the Wind*
Viking, New York, 1963
The story of Gilberto's experiences with the wind. Age 3–5

Maury, Inez, *My Mother the Mailcarrier*
The Feminist Press, New York, 1976
Text in English and Spanish. A young girl tells about her mother, and her mother's job as a mailcarrier. Age 4–7

Politi, Leo, *Three Stalks of Corn*
Scribner's, New York, 1976
Angelica learns the value of corn from her grandmother as they share experiences with cornhusk dolls and cooking. Age 5–8

Rockwell, Anne, *El Toro Pinto and Other Songs in Spanish*
Macmillan, New York, 1971
Thirty short songs in Spanish from all countries where Spanish is spoken, with translations. Illustrations reflect the moods of the songs and the cultures from which the songs come. Age 5–8

Schweitzer, Byrd Baylor, *Amigo*
Macmillan, New York, 1963
Francisco, a little Mexican boy, wants a dog. But when he and a prairie dog, Amigo, discover one another, each knows he has found a friend. Age 5–8

Simon, Norma, *What Do I Do?*
Whitman and Co., Chicago, 1969
English and Spanish questions and answers concerning a child's activities during the day. Age 3–7

Simon, Norma, *What Do I Say?*
Whitman and Co., Chicago, 1967
Text in English and Spanish. Puerto Rican boy at home and nursery school. Uses common Spanish phrases. Age 4–7

Sonneborn, Ruth, *Friday Night is Papa Night*
Viking Press, New York, 1970
The story of Pedro waiting for Friday night when his father comes home. Age 4–7

Near East

Berson, Harold, *Kassim's Shoes*
Crown, New York, 1977
When neighbors give Kassim new shoes, he has difficulty getting rid of his old ones. Illustrations depict near Eastern clothing, buildings, and market places. Age 4–7

Ginsburg, Mirra, *Mushroom in the Rain*
Macmillan, New York, 1974
A Russian folk tale about sharing and coping. Age 4–7

Hogrogian, Nancy, *One Fine Day*
Macmillan, New York, 1971
An Armenian folk tale about justice and a fox. Age 4–7

Persia

Fardjam, Faridah, *Uncle New Year*
Carolrhoda Books, Minneapolis, 1972
A Persian folk story of an old lady getting ready for the new year. Age 3–6

Thailand

Ayer, Jacqueline, *Nu Dang and His Kite*
Harcourt, Brace, Jovanovich, New York, 1959
Adventures of the happiest boy in all Thailand, his kite, and the loss of it. Age 3–6

Vietnam

Dang Manh Kha and Ann Clark, *In the Land of Small Dragon*
Viking, New York, 1979
A Vietnamese fairy tale for school-agers. Age 7–10

Books for Adults

We especially recommend the first three books on the following list:

Fleming, Bonnie Mack; D. Hamilton; and T. Hicks, *Resources for Creative Teaching in Early Childhood*
Harcourt, Brace, Jovanovich, New York, 1969
Comprehensive resource that covers many cultures and religious groups in depth. Well organized and easy to use.

McNeill, Earldene; J. Allen; V. Scott, and B. Brierton, *Cultural Awareness for Young Children*
Gryphon House, Mt. Ranier, Md., Early Childhood Books, 1981
A book of creative activities for developing an awareness of Cowboy, black, Eskimo, Mexican-American, American Indian and Asian cultures. References to other books for children and adults, and pictures, games, and manipulative materials.

Texas Department of Human Resources, *Day Care for School-agers*
Many multicultural ideas. More contributors to our research suggested this publication than any other. Available from Texas Department of Human Resources, Distribution Coordinator, Media Services Division, 151-X, P. O. Box 2960, Austin, TX 78769.

Multicultural

Allen, Thomas B., *Where Children Live*
Prentice-Hall, Englewood, Cliffs, New Jersey, 1980
Describes the life and environment of children from different cultures in different parts of the world.

Anderson, Paul S., *Storytelling with the Flannel Board, Books I and II*
T. S. Denison Co., Minneapolis, 1963
Excellent multicultural stories and fairy tales and the patterns necessary to show the stories on flannel board or a shadow stage.

Banks, James A. (ed.), *Teaching Ethnic Studies Concepts and Strategies*
National Council for the Social Studies, 43rd Yearbook, Washington, D.C., 1973
Essays on cultural diversity. Offers a variety of approaches that account for differences in learners based on ethnicity and culture.

Banks, James A., *Teaching Strategies for Ethnic Studies*, 2nd ed.
Allyn and Bacon, Newton, Mass., 1979
Strategies and resources, content, and concepts for teaching about virtually every American ethnic group.

Becker, Joyce, *Jewish Holiday Crafts*
Bonim Books, New York, 1977
Craft ideas for school-age children regarding each of the Jewish holidays.

Brock, Virginia, *Piñatas*
Abingdon Press, Nashville, Tenn., 1967
The history of piñatas and directions for making them. Useful for caregivers and parents who want to make a decorative piñata.

Childcraft Encyclopedia: The How and Why Library, Field Enterprises Educational Corp., Chicago, 1964
Crafts, customs, and lifestyles of many cultures. A good resource for all kinds of projects.

Cole, Ann; C. Haas; E. Heller; and B. Weinberger, *Children Are Children*
Little, Brown, & Co., Boston, 1978
A book of games, recipes, and activities from six countries to show children how other children live and sing, and what they eat.

D'Amato, Janet and Alex, *African Crafts for You to Make*
Young Readers Press, Inc., New York, 1969
Ideas for African crafts for adults to make and use.

Fiarotta, Phyllis and Noel, *The You and Me Heritage Tree*
Workers Publishing Co., New York, 1976
Instructions for craft projects from 21 ethnic traditions.

Foxfire Books, books one through six edited by Eliot Wiggington
Doubleday & Co., Inc., Garden City, N.Y., 1975–1980
A collection of folk information gathered by school children from a community in Northern Georgia. Includes information about folk toys, medicines, games, cooking, and gardening, and interviews with older citizens.

A Resource Book for Multicultural Education, edited by Milton Gold, Carl Grant, and Harry Rivlin
Association of Teacher Educators, Washington, 1977
Essays about multicultural education. The highlight is a series of vignettes about nine ethnic groups in America. Provides teaching activities, strategies, and techniques from a variety of cultural orientations.

Grant, Gloria, *In Praise of Diversity: Multicultural Classroom Applications*
The University of Nebraska at Omaha, 1977
Ideas for applying multicultural concepts to classroom learning situations.

Guidelines for Selecting Bias-Free Textbooks and Storybooks
The Council on Interracial Books for Children, New York, 1980

Jones, B., *Step in Down*
Harper and Row, New York, 1972
Songs and games from black communities.

Lazar, Wendy, *The Jewish Holiday Book*
Doubleday, Inc., Garden City, N.Y., 1977
Craft ideas, decorations, recipes, toys, and games to celebrate the Jewish holidays. Good for school-age children or for adults to adapt for very young children.

Lee, Nancy and Linda Oldham, *Hands on Heritage*
Hand On Publications, Long Beach, 1978
More than 200 ways for a child to experience the activities of other cultures.

Morrow, Betty, and Lewis Hartman, *Jewish Holidays*
Garrard Publishing Co., Champaign, Ill., 1967

Romberg, Jenean, *Let's Discover Puppets*
The Center for Applied Research in Education, Inc., New York, 1973
This book is one of a series which examines crayons, tissue, printing, weaving, watercolors, mobiles, tempera, and paper. Well illustrated and easy to read.

Rottman, Fran, *Easy-to-Make Puppets and How to Use Them*
Regal Books Division, GL Publications, Glendale, Calif., 1978
Originally designed for Sunday School teaching, deals with different age levels. A clear and concise guide.

Schmidt, Yelma and E. McNeill, *Cultural Awareness: A Resource Bibliography*
N.A.E.Y.C., Washington, D.C., 1978

Bibliography of materials for children and resources for adults on Asian, Black, Indian, and Mexican cultures, and on multicultural situations.

Shepard, Mary and Ray, *Vegetable Soup Activities*
Citation Press, New York, 1975
Fifty multicultural and human relations experiences.

Spier, Peter, *People: A Picture Book for All Ages*
Doubleday, Garden City, N.Y., 1980
Emphasizes similarities of people while pointing out differences in language, alphabet, clothes, food, faith, games, homes, holidays, and physical features.

Taylor, Barbara J., *A Child Goes Forth*
Brigham Young University Press, Provo, Utah 1980
A book on creative teaching which deals with all cultures.

Told Under the Blue Umbrella
Association for Childhood Education International. Macmillan, New York, 1933.
A collection of realistic stories about everyday happenings in children's lives.

Veitch, Beverly and Thelma Harms, *Cook and Learn, Pictorial Single Portion Recipes: Child's Cook Book.*
Addison-Wesley Publishing Co., Menlo Park, Calif., 1981
Comes with a teacher's guide. Includes ethnic recipes.

Wanamaker, Nancy; Kristin Hearn and Sherrill Richarz, *More Than Graham Crackers*
National Association for the Education of Young Children, Washington, 1979.
Nutrition education and food preparation with young children. Includes some ethnic recipes.

Whiteford, A. H., *North American Indian Arts*
Golden Press, New York, 1973
A resource book with descriptions and pictures of the many Indian arts: baskets, pottery, textiles, applied decoration, skinwork, woodwork, stonework, bone, antler, horn, shellwork, featherwork, metalwork. Children will enjoy the descriptive pictures.

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